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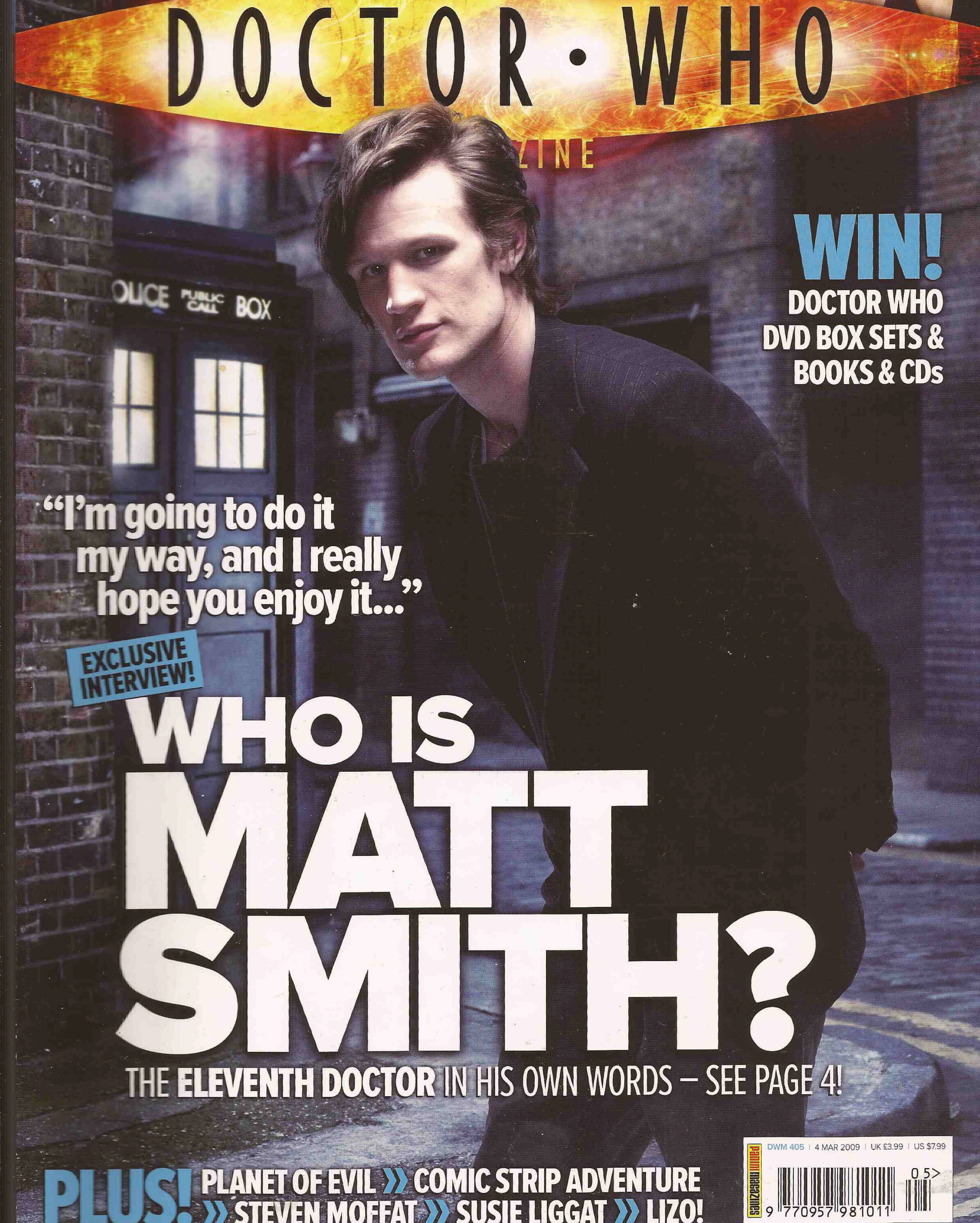

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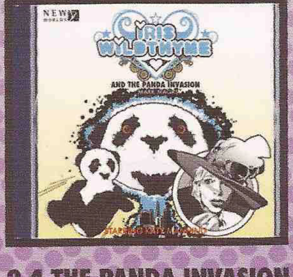
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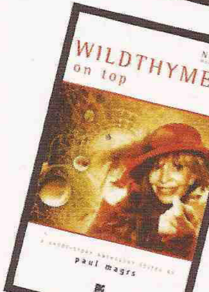
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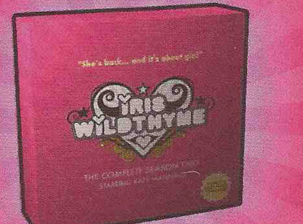
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PULL TO OPEN

"I'm a big fan of long coats and rather dashing scarves in everyday life, so who knows?"

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Letter from the Editor

Doctor Who Magazine might be a bit late to the party this month (yes, we know, you all found out about Matt Smith five weeks ago – but we had to send **DWM** 404 to the printers in early December, long before everything had been finalised, let alone announced!), but hopefully we can make up for it now, with the first *ever* magazine interview with the Eleventh Doctor.

Yes, Matt Smith has agreed to give his one and only published interview (well, for the time being, anyway) to good old **DWM**, so we've reshuffled our planned contents around for this issue (sorry, *Time Team*!) to make room for the following seven pages. So read those now! And come back to the rest of this editorial later!

Back? Good.

Wasn't that a heart-warming read? Isn't it reassuring to know that our favourite series is in such safe hands? Of course, it's a strange period for *Doctor Who* and **DWM** right now – we've certainly never had a new Doctor on the cover so far ahead of his first appearance on television. You may have noticed that we haven't used a particular much-anticipated headline on the cover of this issue – don't worry, it *will* happen, but not for a while yet.

Cos, for now, Matt Smith is the future, and we're excited, of course – but David Tennant is still very much the present, having begun filming his final four episodes of *Doctor Who* on the very day I write this editorial, Wednesday 21 January 2009. (David actually phoned up the **DWM** office yesterday. "Oh, I'm just editing the interview with your successor," I said, with a complete lack of tact. Sorry David, I didn't mean to make you feel like yesterday's man! You'll be back on the cover soon, we promise!)

But, nevertheless, this is where it really begins – that period of transition. We're sure to be keeping you fully updated with all the news on the 2010 series over the next few months, but after this issue, Matt, Steven, Piers and the Series Five team will be taking a back seat for a little while again, as we concentrate on those last few Tenth Doctor episodes, beginning with *Planet of the Dead* at Easter.

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WHO IS MATT SMITH?
THE ELEVENTH DOCTOR
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So, hello Matt, we hope you feel at home here in **DWM**'s pages – and that you enjoy the next six or so issues before you get behind those cameras and become the Eleventh Doctor for real. We're not sure what you'll make of us, but one thing's for sure – you're in for the best adventure of your life.

Happy Times and Places,

Tom

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MATT SMITH IS THE ELEVENTH DOCTOR!

It's the news everyone's talking about – so let's hear from the man himself! **Matt Smith**, the Eleventh Doctor, chats *exclusively* to **DWM**! Words and interview by **Benjamin Cook**

It's 15 January 2009, and Matt Smith is running late. **DWM** has been promised – wait for it – the first ever, world exclusive interview with the 26-year-old actor who's poised to take over the most coveted role on television… but he was supposed to call 45 minutes ago, and we're getting anxious. Has he changed his mind? Done a runner? Sold his story to *Marie Clare* instead?

Oh well. It would have been quite a coup. Matt isn't really giving interviews at the moment. Fair enough, since it's six months until he starts filming *Doctor Who*, a year before he'll make his on-screen début as the Eleventh Doctor, and longer still before Series Five hits our screens, in the spring of 2010, carrying on its shoulders the hopes and expectations of a generation – of several generations. So, no interview. Not yet. Except, we'd been told that Matt would make an exception for **DWM**, because… well, it's tradition, isn't it? The new Doctor's first interview. We did it with Paul in 1996, with Chris in 2004, and with David in 2005 – and Matt, we'd been told, was all set to follow in the tradition. This is a big deal. So where is he?

And then he calls. The Doctor calls! And it turns out that he's just about the nicest man that **DWM** has ever talked to. Charming, mesmerising, effervescent, giddy as a schoolboy, and full of apologies for calling late. "So sorry, I was in a meeting, it went on and on, it was one of those meetings, it never seemed to end." He pauses for breath. "I thought it was about to stop, but then it kept on going…"

Matt Smith does this a lot. Sentences run away with him and take on a life of their own, as he keeps thinking of new things to say, of further adjectives to describe how thrilled he is to be cast as the Doctor. "I'll try to find somewhere quiet. I'm in the middle of Soho. It's amazing how far you have to go in London to find somewhere quiet. Hey, there's a Starbucks! Maybe if I duck in there? Will that do? That will do, won't it?"

I'm exhausted already. I love this man! His enthusiasm is infectious. He's buzzing! So am I! Too many exclamation marks! But I can't stop! He suggests I give him five, so he can get some coffee (caffeine? Is that wise?) and find a seat. As I wait to call him back, I consider what we know about Matt Smith. Not a lot. He's been called an unknown, which is, as new showrunner Steven Moffat points out, "slightly unfair on a man who's had several leading roles". He has a growing theatre pedigree, having appeared in the West End in Alan Bennett's *The History Boys*, alongside Christian Slater in *Swimming with Sharks*, and at the Royal Court in *That Face*, which earned him an *Evening Standard* Best Newcomer nomination. A string of TV hits has followed.

And, as there's been no shortage of people pointing out, he's the youngest Doctor ever, at just 26. Peter Davison, the previous youngest Doctor, was 29 when he took on the role. Matt is the first Doctor who's younger than **DWM** itself. He was born just after issue 70 was published. The one with a close-up picture of Peter Davison on the cover ('Britain's Best-Loved Science Fiction Hero!').

It's time to call back Matt…

Matt Smith has previously starred as Billie Piper's companion! He played Jim Taylor in BBC One's Sally Lockhart adaptations.

Hello, Matt, have you got a coffee now?
"Yep! I've got my coffee now."

What's your coffee of choice?
"Well, it's not actually a coffee. It's just a cup of plain English tea, I'm afraid. I'm that inspired."

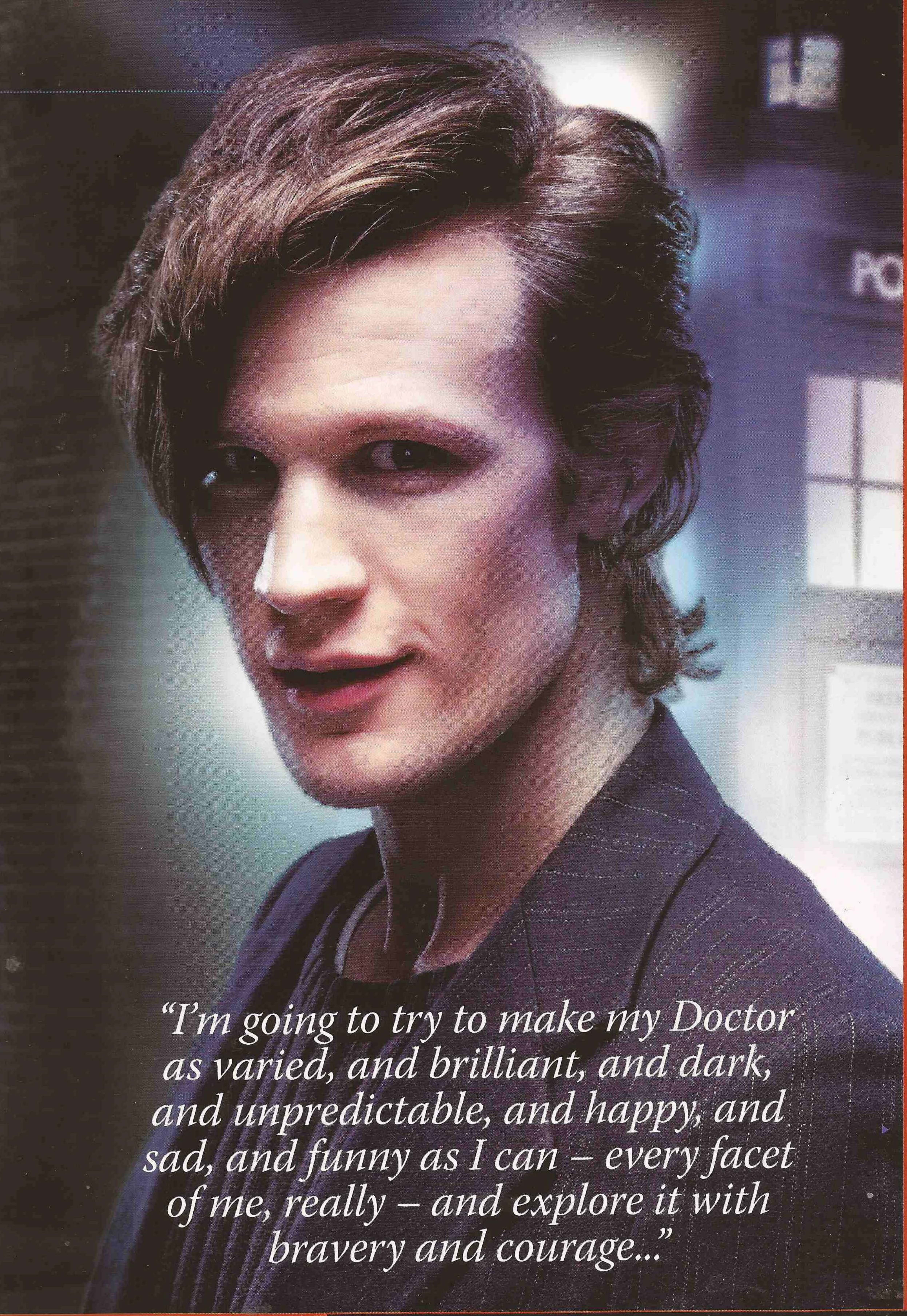
[A cup of English tea?! Could this man be any more Doctor-ish?! Next he'll be saying that, yes, he's a rather elaborate dresser (see later – he does!) and he travelled to Soho in a police box.]

How has your life changed since the announcement, a couple of Saturdays ago, that you've been cast as the Eleventh Doctor? I'm surprised that you're able to drink tea in a coffee shop uninterrupted!
"Well, I get the odd look now and again. I was in the pub the other day, having Sunday lunch with my sister, and a lady came up to me and said that one of her friends had designed the Daleks. She told me that I have big boots to fill. I thought, well, it's lucky I've got big feet! I didn't say that, alas. But I've had phone calls and text messages from hundreds of people that I've not seen in years. I was in Brazil for the actual announcement [the Eleventh Doctor was unveiled in a *Doctor Who Confidential*, on BBC One, on Saturday 3 January], so I escaped a bit. All I had was my family and my friends ringing me, saying that there were photographers outside the house or reporters knocking on the door."

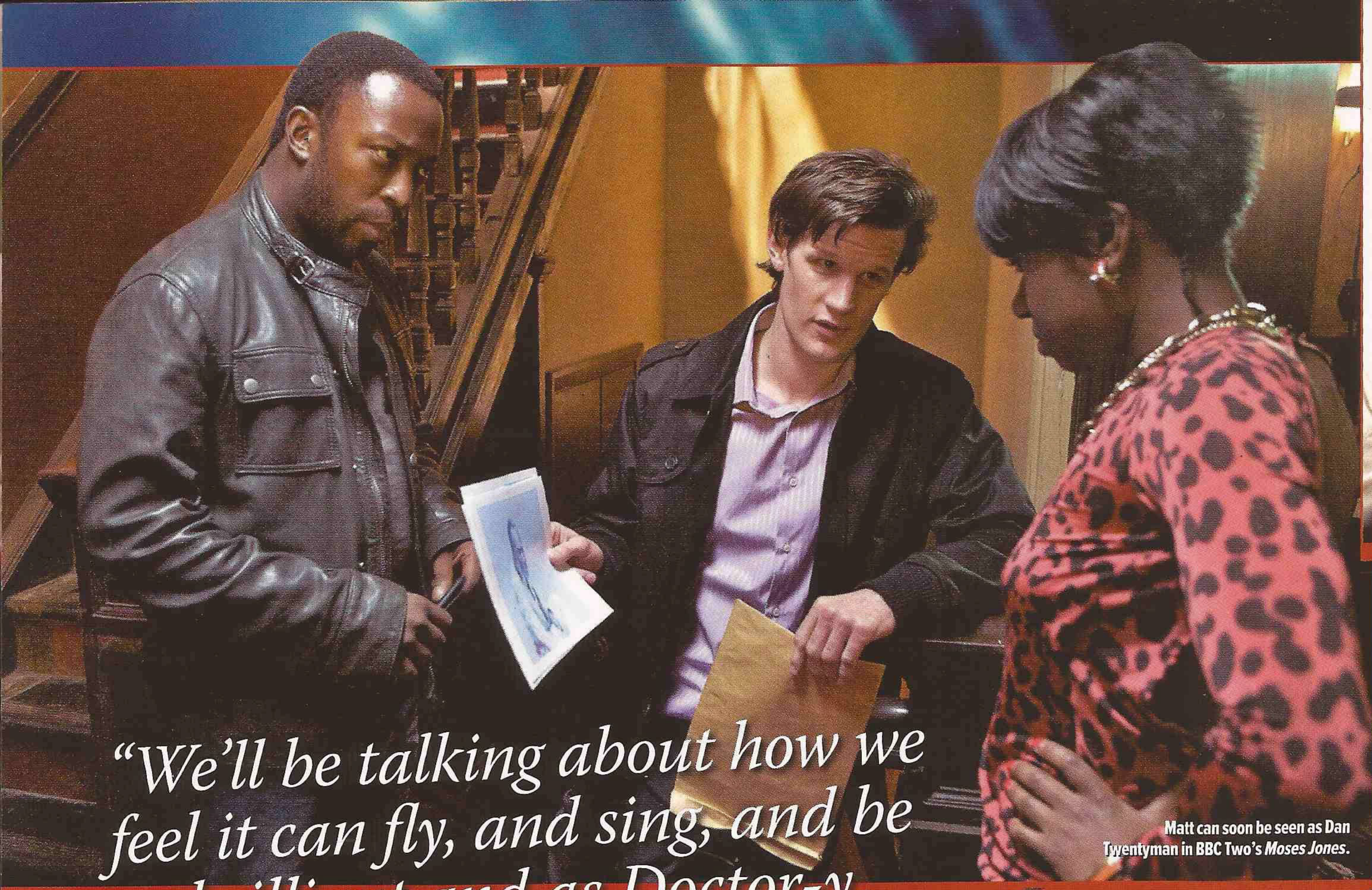
You missed the actual *Confidential*, then?
"Well, no, I watched it on Skype, can you believe? My friend put the Skype in front of the television, and he rang me on it, and I watched it with my girlfriend and her friend, who doesn't speak any English. The picture was a bit broken, obviously, because it was via Skype to Brazil, but my girlfriend was very proud – and I was rather flabbergasted. I was watching this brilliant shot [from 2005 episode *Aliens of London*] of a spaceship flying over Billie [Piper] and Chris [Eccleston], and I was thinking, wow, that's gonna be me! It was surreal. I know that's not a very articulate way to describe it, but it's unlike anything I've ever experienced. And I was relieved that it was out, that it was in the public domain, because keeping it secret for so long had been difficult."

How many people had you told?

►



"I'm going to try to make my Doctor as varied, and brilliant, and dark, and unpredictable, and happy, and sad, and funny as I can – every facet of me, really – and explore it with bravery and courage..."



Matt can soon be seen as Dan Twentyman in BBC Two's *Moses Jones*.

> *"We'll be talking about how we feel it can fly, and sing, and be as brilliant and as Doctor-y and as excellent as it can be..."*

◄ "A really limited number. It was surreal for my family, too, but lovely seeing them so proud and stuff. What a wonderful way for it to be announced – for what is essentially 'an acting job,' to quote David [Tennant]! Being in Brazil, I wasn't really aware of the scale of the reaction. I wasn't aware that seven million people watched that *Confidential*. I wasn't aware that it made the front pages of the newspapers. It's something that I'm having to adapt to. But it's not like it's David sat in Starbucks right now. He really wouldn't be able to sit here and have a cup of tea, whereas I go largely unnoticed, to be honest, I think, at the moment, which is quite nice. I'm enjoying my anonymity."

Were you warned before you signed up about the huge press interest – and public interest – in *Doctor Who*?
"Yeah, I was. And people are still warning me. I'm going to meetings with people, producers and people involved in the show, and they all say, 'In a year's time, that kid over there with his mum and dad will come straight up to you.' I sort of go, 'Nah, they won't.' And they go, 'I bet you they will!' But I have been warned, and I understand that it will change my life – at least that's what I'm led to believe."

[Later that day, Matt was papped on his way home from our interview. Photos of him in a green woolly hat were splashed over the following day's papers. 'Actor Matt Smith may be the latest incarnation of Doctor Who,' declared The Sun, *'but he looks more like another TV icon –* Crossroads *legend Benny!' Oh dear. He'd better get used to this.]*

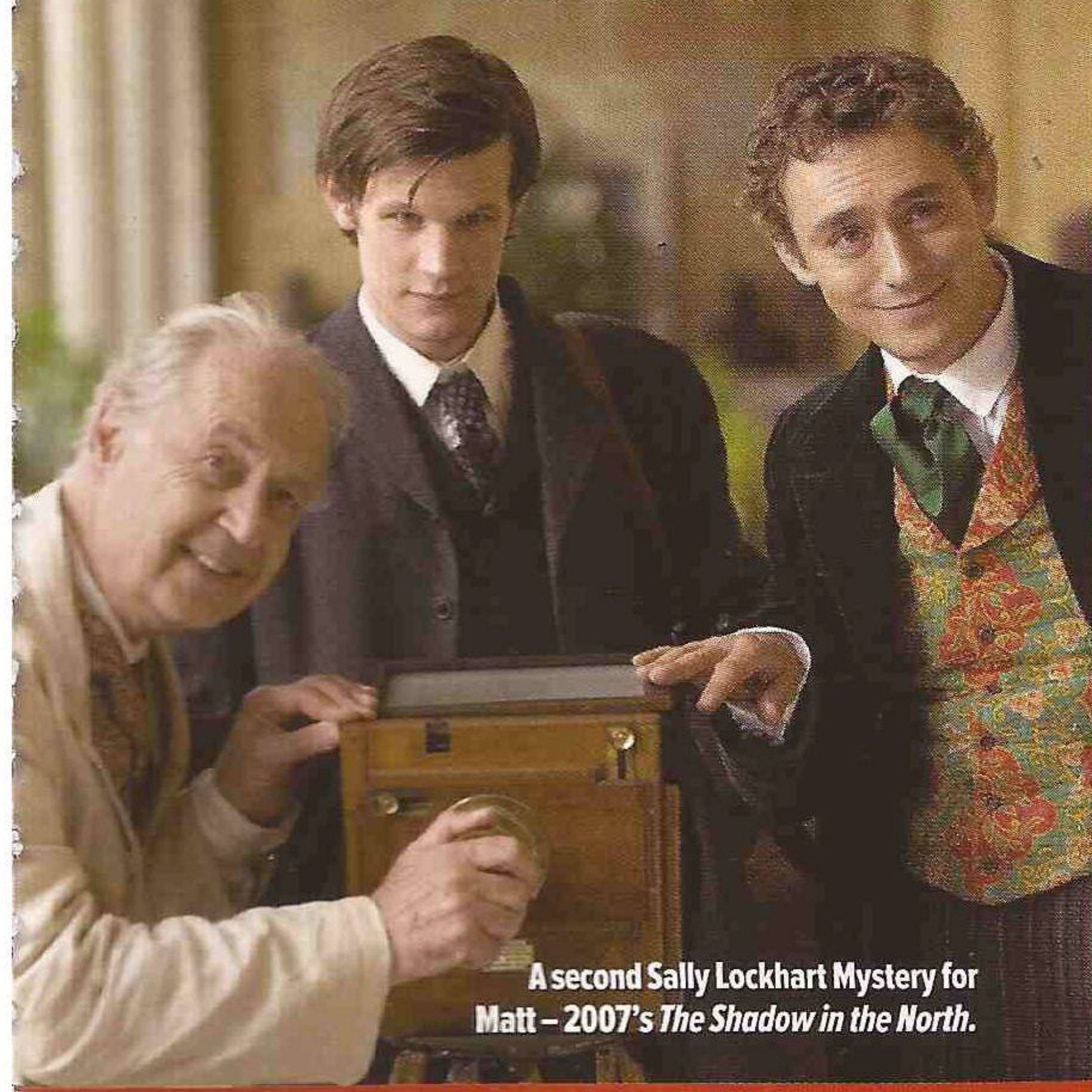
The month before he started filming *Doctor Who*, before his life changed forever, David did the Glastonbury Festival, because he knew that he might not get another chance. Is there anything that you're itching to do while you can still be relatively anonymous?
"I'd love to go to Glastonbury, but I think I'll be filming by then. Actually, the first time I met David was at V Festival [in 2006]. I went to V with Billie P, because we'd just done [BBC drama] *The Ruby in the Smoke* together and become good mates. I camped with her, and David came down for the day. I sat in the VIP lounge, and a lot of bands came on. Rufus Wainwright came on. David was waiting for The Beautiful South, I seem to remember, who I'm not a fan of, I must say. But I remember everyone coming up to David – like, everyone – asking him for autographs or just staring at him, and then he got a car home. I remember thinking, oh wow, he gets a car! I'd love to go to a festival and enjoy my last gasp of anonymity, but I'm going to try to lead as normal a life as possible. I'll probably go to Brazil to see my girlfriend. I'm trying not to contemplate any of that media stuff too much. I'm just trying to focus on what I'm going to do with the part."

So, where do you even start figuring out how to play a 950-year-old Time Lord? Does it come from the script, the director, the right pair of shoes...?
"I think it's all of the above. The script is where it starts, it's always about the words, and luckily we're in the hands of Steven Moffat, who has this show ingrained in his soul and searing through his blood. It's really born into his whole fabric – and that's the job for me over the next few months, to make this show part of my fibre. I think Steven is going to be the main creative source for me, and we're going to discover it together – who the Doctor is in Steven's mind and words, coupled with pockets of my personality, my history, my life, and the man and the human being that I am. I've got a meeting with Piers [Wenger, executive producer] next week to discuss that, but I think we'll start rehearsing and, you know, just sit around Piers' or Steven's kitchen table, read the scripts together, talk about the part. We'll talk about my intentions, their intentions, how we feel it can fly, and sing, and be as brilliant and as Doctor-y and as excellent as it can be."

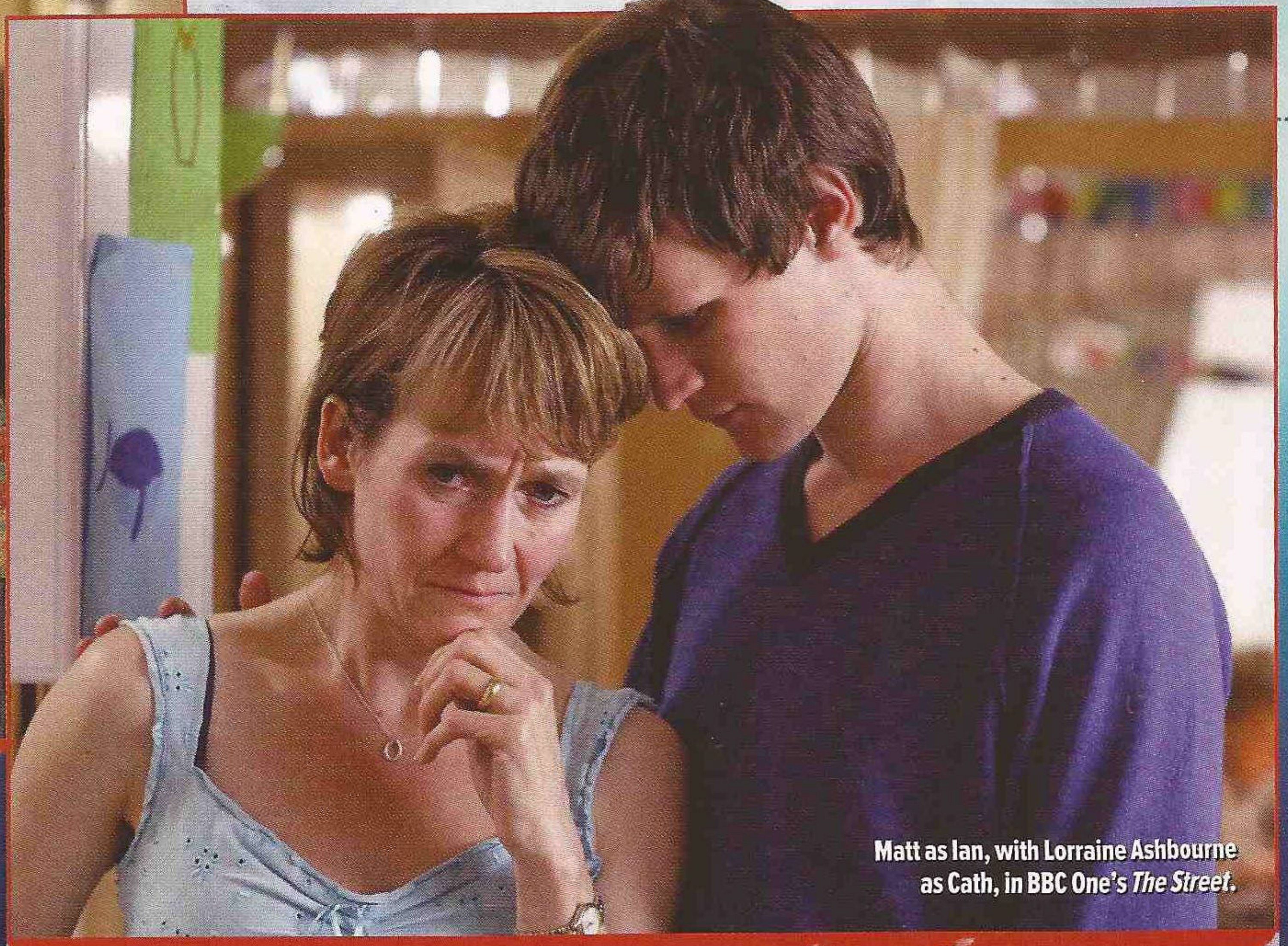
How important is it, then, to have such a supportive executive producer?
"I'm very pleased to have Piers on board, because I like him, and he's very hard-working, and I think he's a gentleman. I couldn't have got to the stage that I'm at without Piers, particularly on a show like this, because so many aspects of my life are going to change. Without Piers' guidance, I don't know where I'd be – and his friendship as well, because he's been very kind, and very tolerant and considerate of the fact that it's all new to me. We've both said to each other that we're prepared, at times, to have disagreements, because you do creatively, but so long as the show always comes first... we're all trying to serve the greater good, really. Like Steven, Piers really loves the show, and he knows the show and gets the show, and he cares about the people who watch the show. That's what I really get from Piers, that he puts the viewers first all the time – which is why we're talking now, actually. That's down to Piers. There are lots of other people who want this interview, but the only magazine I'm talking to is **Doctor Who Magazine**, because it's for the people who really love the show."

I think that qualifies you for a free subscription, Matt. I can see that's what you're angling for.
"Well, it's the **Doctor Who Magazine**, you know? It's important. I hope to have a very open and direct relationship with you and your readers over the next few years. It's an important publication. I'm sure you're going to be a great source of knowledge for me as well, to find out about the show."

Have you watched any older episodes yet?
"I'm very aware of the rich history of Chris and David, and I've gone back and watched a lot of those episodes. And the previous history? I have to be honest, I can't claim to have watched the show in its entirety or have been a follower as avidly as some people are – and that's what I'm realising, that people love this show, people are avid, avid fans of it, and know it, and know its history, and are part of it. I can't claim to know it as well as that, but I'm going to make it my business to do so, and fall into it in as much depth as I possibly can. In the same vein, being on set, being the Doctor and fighting the creatures that are being lined up for Series Five, of which there are many, is going to be a completely new experience for me – and I can't wait."



A second Sally Lockhart Mystery for Matt – 2007's *The Shadow in the North*.



Matt as Ian, with Lorraine Ashbourne as Cath, in BBC One's *The Street*.

You seem pretty fearless about taking it all on. Is there an inner turbulence?
"Yes, it's a façade. [Laughs] I'm putting on an act, because it's still six months away. I'm sure if you ring me the night before the first readthrough, I'll be a different man. The thing is, I don't know what else I can be right now apart from very, very excited. What's brilliant about being the Doctor is... as an actor, you sort of... when you get a part, when it's yours, I don't know how it is for other actors, but you carry it around with you, or inside you, all the time. So, when you drink a cup of tea, or eat an apple, or run a bath or whatever, you can do it with him in mind – and the Doctor is such a wonderful part to carry around with you, because, as you say, he's 950, he's got two hearts, and *he's the Doctor, isn't he?!* The most brilliant, bounding, leaping mind of us all. I'm looking forward to the challenge of it. On a practical level, you go and live in a different city, in Cardiff, for nine months – and you save the world every day. You save the human race. There aren't many jobs like that."

Tell us about the audition process. Weren't you only the third person through the door?
"I think I was, yeah."

Were you nervous?
"Well, yeah, because it's a big deal. I thought, if you just do your best and don't consider the enormity of it, then you'll be okay. After my first audition, I shook their hands and walked out, and I didn't think I'd done very well. I thought I was a bit manic, a bit over-energised. I rang my agent and said, 'I should have done it differently.' But I shook their hands and said, 'Thank you for letting me audition for the Doctor,' because it was such a privilege. You're thinking, *I'm reading for the Doctor!* He's the man, you know? The biggest man in the room. He's the boss. He's the quickest, wittiest, most intelligent, most brilliant, most ingenious man. So, I tried my best. I tried to impress. I really responded to Steven's writing – it gives you so much. Then I went away to Germany to do a short film and I thought, I'll never hear back from that one. I thought it'd be a 'thanks, but no thanks' – but here I am two months later, sat here talking about me doing it!"

Who broke the news to you?
"It was my agent. I was coming out of an audition on Brick Lane for a comedy pilot thing, and he rang me and said, 'Hello. Er – we should probably go for ►

FIVE ESSENTIAL MATT SMITH PERFORMANCES

The small-screen successes of the new Doctor Who...

THE SALLY LOCKHART MYSTERIES

Matt's first TV role was alongside Billie Piper in the BBC adaptations of Philip Pullman's period detective stories, *The Ruby in the Smoke* (2006) and *The Shadow in the North* (2007), in which he played Jim Taylor, right-hand man to Billie's heroine Sally Lockhart.

PARTY ANIMALS

In 2007, Matt took the lead role of Danny Foster in BBC Two's *Party Animals*, a political drama about the cutthroat, high-pressure world facing young researchers in Westminster.

SECRET DIARY OF A CALL GIRL

Matt was reunited with La Piper in an episode of ITV2's *Secret Diary of a Call Girl*. His character, a shop worker, ends up in bed with Belle de Jour, played by Billie, prompting *The Sun* to encourage its readers to, um, 'WATCH NEW DR WHO BED BILLIE'! It's what makes this country great, don'tcha reckon?

THE STREET

Matt appeared as Ian Hanley in a 2007 episode of BAFTA-winning BBC One series *The Street*, opposite Gina McKee and Lorraine Ashbourne. It was his second leading role on TV in a year.

MOSES JONES

In 2009, he'll be seen as DS Dan Twentyman in BBC Two's *Moses Jones*, a three-part thriller set in the heart of London following the discovery of a bizarrely mutilated body in the Thames.

Matt Smith has already done some time-travelling – back to the nineteenth century for *The Ruby in Smoke*.

Matt starred in BBC Two's *Party Animals* as Labour researcher Danny Foster.

◀ a cup of tea.' I knew what it was about, and so I said, 'Oh God, why? Have I not got it?' – thinking this was a commiseration cup of tea, as it were. He said, 'Not exactly.' I said, 'Have I got it?!' He said, 'Well, maybe...! Look, come for a cup of tea.' Of course, I pushed on and said, 'Have I?!' He said, 'Well, yes, I think they would like to offer it to you.' I just couldn't believe it, really."

Did you have to think twice before saying yes?
"No, because... as much as I profess not to be a huge kind of scholar of the show, getting to know the Doctor through the scripts that I'd been given was thrilling. I fell in love with him, instantly. I thought, this Time Lord is brilliant! Steven's scripts are so inventive and funny, and I like the idea of the Doctor being... well, I don't want to give away too much."

How many finished scripts have you read?
"I've read two, and I'm desperate to read more. They rocket along. I think I'm going to see Steven next week, and he's going to talk me through the whole series, what happens and stuff. It's so exciting. I mean, of course you have the debate in your head at some point, whether or not you should say yes to the part, because it's a big commitment, and there's a huge fanbase, and all the responsibility that comes with it. And I talked to my agent – you have to have that conversation with your agent. But I just so wanted to be the Doctor. I'd have been mental to not do it, I think! I like the idea of a challenge, and I'm ready for it. I'm ready to give it everything I've got."

Now, this next question's important. It's what everyone's talking about.
"Go on...?"

You have very Doctor-ish hair – will you be keeping it?
"[Laughs] Really? Have people been talking about the hair? [Laughs some more] Interesting. Do you like the hair? I'll take that as a huge compliment, whoever's commented on my hair. I think there is something about my hair that feels quite Doctor-ish to me, and I think it is my intention to keep it long, yeah. I just can't wait to see what I'm going to wear."

Presumably you get a say in your costume...?
"Well, I hope so. I'm a big fan of long coats and rather dashing scarves in everyday life, so who knows? For the audition, I rocked up in whatever, so I think they're having to tone down what I wear in real life for the Doctor! I am a rather elaborate dresser. That's what's lovely, there are all these exciting things – what's he going to wear, what's he going to do in his first scene with his companion, which monsters will he meet, will he meet the Daleks? This show is so alive, it really is. I can't ever quite forget that I'm the Doctor – which is weird, because it's still so far away. But it's always there in my subconscious, because *it's the Doctor!* It's like, there's Sherlock Holmes, James Bond, and Doctor Who. It has resonance in our cultural fabric."

Matt with Christian Slater in *Swimming with Sharks* at the Vaudeville Theatre in London's West End, October 2007. © Rex

> *"People are talking about the hair? I think it's my intention to keep it long, yeah! I just can't wait to see what I'm going to wear..."*

At 26, you're young enough to do a few years as Doctor Who, and then take on James Bond. You could be the first actor to bag the double-whammy.
"Exactly. That's my plan. The double-whammy. And then we'll go for Hamlet, Macbeth and Lear. [Laughs] No, at the moment, my sole focus is on the part of Doctor Who. I've got, I hope, some time to develop it, and see how the Doctor develops on me. I think there's a real prospect for change over the series, because I'm going to grow as a man, personally. I'll hit 30 in 2012, and that's an important stage of growing up, and how brilliant to do that as Matt Smith, but also as Matt Smith playing the Doctor, simultaneously."

Let's talk a bit about growing up in Northampton. At school, you wanted to be a professional footballer, and played for the youth teams of Nottingham Forest and Leicester City before a back injury forced you out of the game. It must take a particularly strong-minded, indomitable sort of person to bounce back from such a setback, reinvent himself and educate himself in a completely new discipline...?
"I was lucky, because my dad is a brilliant man, and he would always say to me, 'It's not the disappointment; it's how you get over it.' There's a real truth in that. That was great advice, and I had a wonderful teacher that encouraged me about acting. Playing football became a pressure in the end, because of my injury and because of the expectation. Acting became the release. I thrived on the imaginariness of it. I think back to when I was a little boy, and I always had a vivid and active imagination. I was always making booby traps or inventions. What's handy is, a lot of the disciplines in sport, you can take into acting – the preparation, the sense of sacrifice, the dedication that you need to achieve – so I learnt a lot from playing football. But I've got a hell of a lot to learn about being an actor, that's for sure."

Have your parents always supported your chosen career? Acting especially is quite an unreliable profession, you don't always know where the next cheque is coming from, and parents can't help but worry...
"Yeah, but my dad, again, told me to always take risks in life, and I believe that to be true, particularly as an actor. You must take risks. Always. On a day-to-day level. Even turning up on set each morning, you've got to take risks, and you've got to be playful. That's how the Doctor would do it if he were playing a part. He'd take risks with it, so that's what I'm going to do with the part of the Doctor. Of course, you need a bit of talent, a bit of luck, and you need to work hard at it. Gary Player, the golfer, said, 'The more I practice, the luckier I get.' I love that. I knew that I'd found a career that I loved in being a footballer, and I'd got close, but I hadn't got there – and I didn't want that to happen again. I'm trying to make sure it doesn't. I want to go as far as I can as an actor."

When I was at school, there were the kids that played sport, and the kids that did drama, but there wasn't much overlap – so what was your response, as a sportsman, when a teacher suggested that you give drama a shot?
"I had absolutely no concept of acting at all. I kind of fell into it, really. The first play I did was *Twelve Angry Men*. I was playing football for the school team, in the county championships, and we finished at – I don't know – half-six, and the play was starting at seven, so I ran up, didn't have a shower, got straight into my costume, didn't warm up, and made it on stage, literally, just in time for my first line – which was in an American accent. It sort of went like that each night. I enjoyed it, in the end. It was new and a bit interesting. It was weird for the people around me, I think – for the people that I played football with, and for my parents and my sister when they came to watch me. I remember standing in the wings and thinking how nervous I was. I was definitely nervous."

Do you feel more comfortable acting now?
"It still feels a bit surreal. You meet the most wonderful people, and it's constantly changing, which is fantastic, but you do feel daft sometimes. Especially on *Doctor Who*, I imagine, as a lot of it's done on green screen, so not only are you running from a monster, but also the monster is actually the sound guy waving a tennis ball on a fishing line! You've got ▶

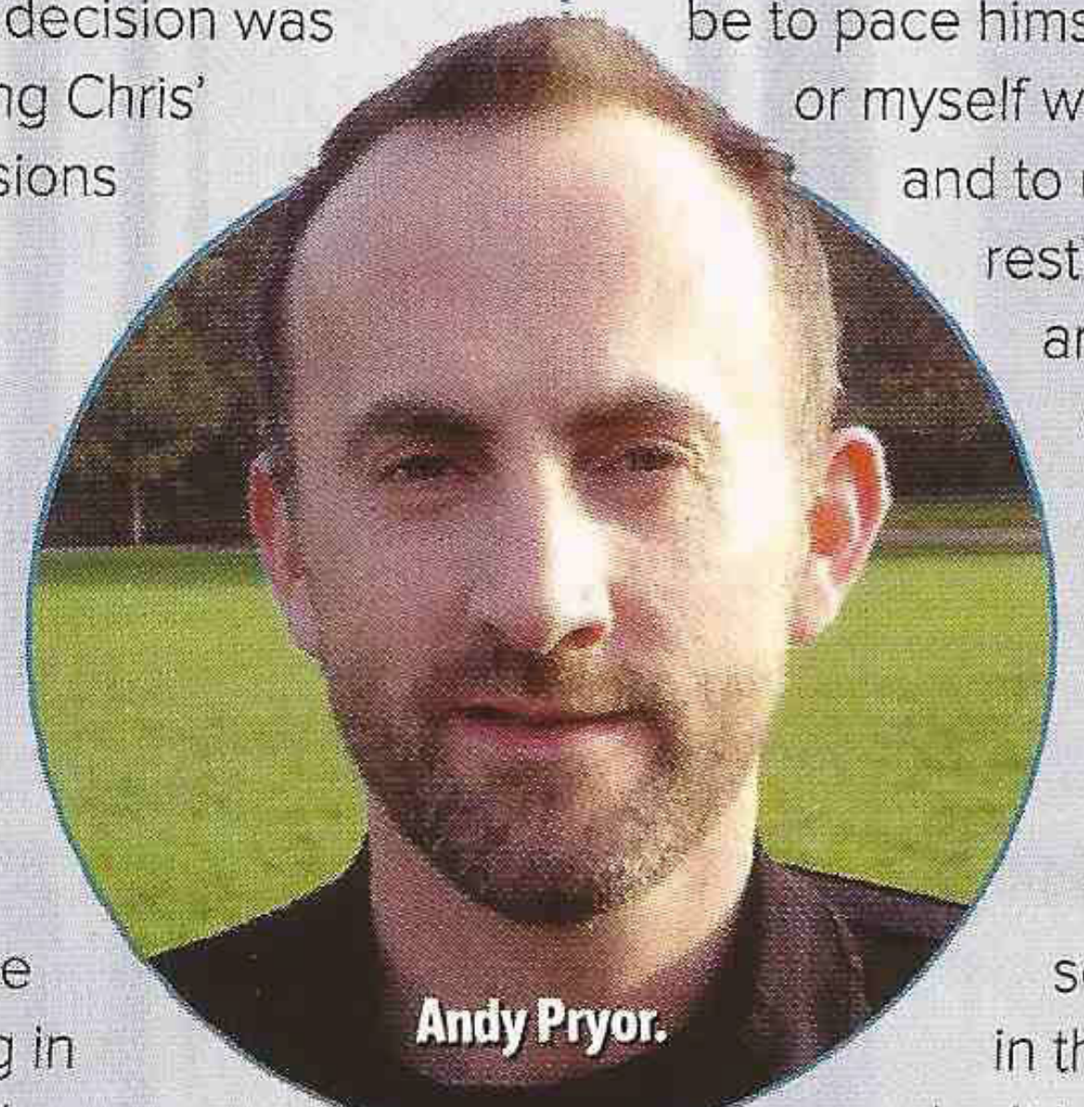
CASTING THE ELEVENTH DOCTOR

Casting director **Andy Pryor** talks exclusively to **DWM** about helping to choose the Eleventh Doctor.

"My job was to help Steven, Piers and the BBC explore every possibility for the role," says Andy Pryor, *Doctor Who*'s casting director since 2004. "The pressure was certainly on, but it was fun wrestling with this assignment."

He began by drawing up a list of anyone who he felt might be worth discussing. "Jane Tranter [Controller of BBC Fiction], Steven, Piers and I spent a lot of time throwing names back and forth. We really didn't set out with any agenda beyond finding the best person for the role. We debated the list for a while, whittled it down to the more serious contenders, and then I set about contacting people, under a heavy cloak of secrecy, to see who might be interested – and I set up auditions for the serious contenders."

Had auditions been held for the Ninth and Tenth Doctors? "The casting process has been different every time," explains Andy. "We arrived at Chris' name fairly quickly, although we did discuss others first. I think the whole team agreed that he was perfect to relaunch the show after such a long time off air. Chris was the only person we read with, and the decision was instant. When it came to casting Chris' successor, we had big discussions again, but David had recently worked on *Casanova* [BBC, 2005] with Russell [T Davies], and did such a great job on *Blackpool* [BBC, 2004] that we knew he was the best and most thrilling choice for the part. He wasn't a huge name, but by then the show was successful enough that we didn't feel it necessary to bring in someone instantly recognisable.



Andy Pryor.

"This time around, with Steven and Piers taking over, we wanted to explore every option, so we set out to make this a bigger, more exhaustive search, involving auditions and recalls." Andy isn't allowed to get into specifics of names and numbers, but reveals that they auditioned "a medium-sized handful of people." For the audition, Steven Moffat adapted a number of scenes from episodes that he'd already written. "I got these scenes to the actors a day or two beforehand so that they'd a chance to familiarise themselves with them." The auditions were held in function rooms in "a couple of very anonymous – and deeply unglamorous – hotels" in central London. "The kind of hotels where we were unlikely to be recognised! I read the scenes with the actors, and Steven, Piers and I all chipped in with suggestions about how the actors might want to approach certain things."

Matt Smith was among the younger possibilities that Andy had put forward, "on a list that varied hugely in age and background. Steven was, quite rightly, wary of going too young with this, but Matt is a fantastic example of a young actor with an 'older head'. He's individual and has a unique take on things, which makes him a perfect Doctor. Many younger actors wouldn't have the gravitas or the power for this part, but Matt has more maturity as a performer than some with many more years' experience. He is extremely bright and bold as an actor. He's a one-off, really, in his age range. I've followed his progress over the last few years, both on screen and in the theatre. I'd just cast him in *Moses Jones*, the forthcoming BBC Two drama. Matt is different in everything that I've seen him in. There are a lot of extremely good actors whose work I love, but to a degree you know what to expect from their performance, whereas Matt will always make choices that are totally natural and spontaneous."

What advice would Andy offer the new Doctor? "I don't know that he needs much advice from me – he's very switched on, works hard and has some exciting ideas about the part. I suppose if I had to say anything it would be to pace himself, to talk to Steven, Piers or myself whenever he feels the need, and to make sure he gets enough rest!" Meanwhile, Andy, Steven and Piers are embarking on casting the Eleventh Doctor's first companion. "Despite the rumours, we haven't made any decisions yet," insists Andy. "As with the speculation about the Doctor, the chances are that it'll be someone not being discussed in the press or online. Again, we don't have an agenda about who the companion should be. Steven has written a fantastic, rich and exciting character, and the most important thing is that we find a performer who can do the part justice."

So, Andy is staying with the show for the foreseeable future? "I did expect to leave when Julie [Gardner, outgoing executive producer] and Russell left. I've had such an amazing time working with them on this show for four years, and I will be working with them both again on other projects. But when it was decided that Steven and Piers were taking over, they approached me and said, very flatteringly, that they'd love me to stay. Steven told me about his plans for the show, and his ideas are so exciting that I couldn't say no. It is, after all, the best job in television. No other show allows a casting director such freedom and variety. We get to mix in actors from all kinds of backgrounds: big names, heavyweight actors, comic actors, newcomers. It never gets dull."

> *"Matt is a fantastic example of a young actor with an 'older head'..."*

BENJAMIN COOK

QUOTE, UNQUOTE

What the great and the good have been saying about Matt Smith...

BILLIE PIPER

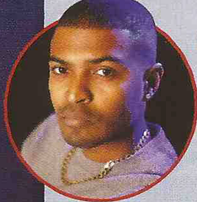
"I love him. He's a stirring actor, and he has the right energy. That's what the Doctor is about, essentially – having that energy that you just can't understand."

RUSSELL T DAVIES

"My absolute initial reaction was jealousy. I was so jealous they were going to get to work with him, and work together on a new Doctor, and make it brilliant... It's just thrilling for the show, and reenergises it, and reboots it, and yet sort of re-establishes everything that you love about the show at the same time."

DAVID TENNANT

"As I begin the end of my connection to all this, I do feel a bit jealous of Matt, who's just about to start and has got all this ahead of him. It's a very exciting journey to go on. There's only been – well, 11 of us now. To be one of 11 is something I'm very proud of."



NOEL CLARKE

"I'm absolutely chuffed that Matt Smith is the Doctor. I could not be happier. It's going to be fantastic. I know he's going to be brilliant. He's going to be his own Doctor."

STEVEN MOFFAT

"The Doctor is a very special part, and it takes a very special actor to play him. As soon as Matt walked through the door, and blew us away with a bold and brand new take on the Time Lord, we knew we had our man. He was just spot-on, right from the beginning. The way he said the lines, the way he looked, his hair... that's him!"

The whole of time and space is waiting for Matt Smith to explore...

> *"Thank you for making me so welcome! I've had some lovely fan mail already. I want to say thank you to the fans for that..."*

◀ to use your imagination. I'm thrilled that I get to have a job where I can feed my imagination, and be playful with my personality and my identity. You've got to summon the courage in yourself, and that's a great thing to find in a human being, isn't it, courage, every now and then...?"

What was Northampton like to grow up in?

"I have wonderful friends in Northampton. I've known my three greatest friends for 20 years. We played football together, we've grown up together, we went on holiday together. London is my home now, but I had a nice time growing up in Northampton. I had the countryside around me, I'd get out on my bike, we'd build dens and stuff, and I had a wonderful street, in which there were four or five kids my age, and we'd just play football. In summer, I'd wake up at eight o'clock, and I'd play football 'til eight at night. The whole day, every day, outside, playing 'one bounce'! I'm certainly grateful for my childhood. It was lovely, and exciting, and supportive – and not without its pitfalls, obviously, but I had good people around me, so thank God for that."

What would you suggest if I wanted a good night out in Northampton?

"Oh my God. [Laughs] A good thing to do in Northampton would be... um... there's a lovely restaurant called Gianbiaz. Or one called The Vineyard. They're both very nice. What else is there? I watch a lot of films in Northampton with my sister, at the cinema. Or a nice country pub – there's many a country pub. And there's some lovely rolling countryside as well."

The Northampton Tourist Board won't believe their luck when they read this.

"But I'd say, if in doubt, come to London."

Oh.

"Or Cardiff, in fact. I'm very excited about going to Cardiff for nine months. There are some very good Italian restaurants in Cardiff, my dad told me."

Try the Casanova Italian on Quay Street.

"Really? Fantastic! Well, I'm sure I'll see you down there quite a lot over the coming year."

One final question – and putting you on the spot a bit here – do you have a message for DWM readers?

"Let me think. Do I have a message? Yeah, I do. Thank you for making me so welcome, for starters. And to those of you that haven't made me welcome, I enjoy a challenge, and I hope you will welcome me eventually. I've had some lovely fan mail already. I want to say thank you to the fans for that, to those that have written me letters, because they're lovely. I'm going to try to respond to all of them. And I'm really going to work my socks off over the next few years, do my best to enjoy it as much as I can. I'm going to try to make my Doctor as varied, and brilliant, and dark, and unpredictable, and happy, and sad, and funny as I can – every facet of me, really – and explore it with bravery and courage. I'm going to do it my way, and see where it takes me, and I really hope you enjoy it. I hope you continue to get a thrill when that brilliant music kicks in. Diddle-de-dum, diddle-de-dum, diddle-de-dum... and then *wooooooooeee!* And you're in the TARDIS!"

A month or two ago, you can't have imagined that by mid-January you'd be sat in Soho, in a coffee shop, singing the *Doctor Who* theme tune down a phone!

"Oh God. I can't believe I just did that! [Laughs] The thing with this job is, constantly you're faced with these utterly bizarre scenarios. It's so, *so* exciting." DWM

PRODUCTION NOTES

New head writer **Steven Moffat** writes exclusively for **DWM**, to tell us about the joys and anxieties of New Doctor Day...

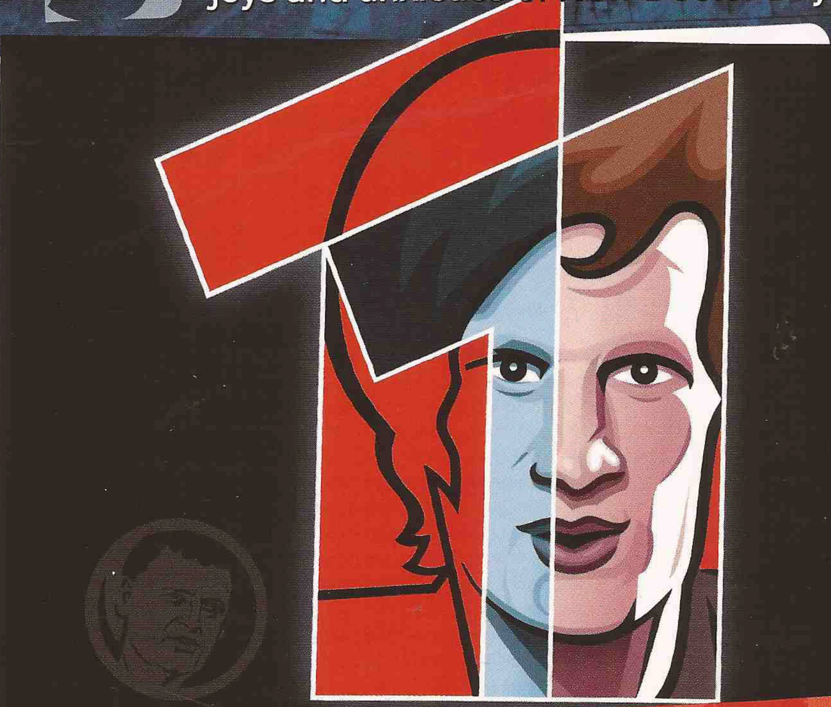


Illustration BEN MORRIS

YES, YES, I KNOW I promised that I wouldn't show up again 'til 2010, but really, it's all too exciting! And we've got *such things* to talk about!

Russell, budge up!

So where were *you* on New Doctor Day? I'll tell you where I was – cos I've been there a few times ...

In November 1966, I was watching telly. Not telly as you lot know it – it was made of animal skins and wicker. The picture was rubbish, the sound was worse, if there was a draft the wick went out – but oh, we were happy. Black & White, they called it – more like Gray & Also Gray. You stared at the screen really hard and *imagined* television programmes. Families would sit entranced for hours before sneaking looks at each other and asking, "Is it on?"

And then, one day, I was watching *Doctor Who* (probably) and I was a bit confused. I'd missed last week's, and things had gone seriously wrong in my absence. "Where's Doctor Who?" I asked my Dad.

"It's only been an hour, but sitting right in front of us, fully formed and unmistakeable, is the Eleventh Doctor."

"That's him. With the black hair!"

"That's not Doctor Who," I said.

"Yes it is. In last week's episode, he changed his face!"

"No he didn't, that's not him, it's not! Because," I explained, all of five years old, "He's too young!" (And somewhere in another dimension, mysterious Time Angels, who experience all past and future events simultaneously, cackled with laughter.)

Of course that wasn't *really* New Doctor Day, that was me catching up. Technically, New Doctor Day (according to Paul Cornell, who invented the term) is the day of the *announcement* – but I didn't read newspapers, I just watched telly. And it wasn't like they had whole telly programmes announcing staffing changes in popular Saturday evening adventure serials – that would be *absurd*. And, of course, a week later I loved Patrick Troughton as much as I'd loved William Hartnell. And a few years after that I loved Jon Pertwee. And then...

I was waiting in a friend's garden for him to come out and play – and so it came to pass, that it was Graham Simpson, in 1974, who had the mighty privilege of uttering these words to me as he came bounding out of his back door: "Tom Baker is the new Doctor Who!"

By this time, I was a proper, head-full-of-lists, book-buying, fact-checking *Doctor Who* fan. I was traumatically shy, bullied at school, and had 'picked last for football' written all over me (they held me down and got a felt tip). *Doctor Who* meant *everything* to me then: I plodded through every miserable school week with my head down and my eyes stinging, longing for Saturday and the man in the magic blue box who could save the universe, and one day maybe even me.

So this was the biggest news in the world, and the blood was pounding in my ears, and there was just one question: who the hell was Tom Baker? *Who* was Tom Baker? Was he ever!! The best Doctor yet, everyone at school said so. Well I *think* that's what they were saying – I was hiding in a bush, lip-reading. Mind you, the first time I saw him in the part, I thought two things: that scarf will have to go, it's silly – and of course, he's *way* too young. But really, I reasoned to myself, you can get away with that just this once. One young Doctor, that's fine – they'll sort it out next time...

1981. I was at university, and I stayed a bit later one evening, for the Film Club. What's a Film Club, you ask? Well it's what you'd call now a video iPod. Except it was a big room, with a projector, a screen, and lots of people: a fantastic new invention that enabled you to see a film that was neither on television, or in the cinemas – the giddy freedom still makes my blood race. This particular night I'd stayed on to see *The Godfather*, for these reasons: (a) I was a very shy 19-year-old; (b) there was no such thing as the internet; (c) a girl took her top off in it. I'd heard good things about (c) but largely because of (a) and (b) I had very little idea of what to expect.

Later, after the big show was over, I was heading home (years later I learned that *The Godfather* didn't *end* with a girl taking her top off) little knowing that I was about to learn something that would stop me sleeping for two whole nights. (Well, *another* thing that would stop me sleeping for two whole nights.)

"Have you heard about the new Doctor Who?" asked my sister Gillian, as I came through the door.

"It's not a woman, is it?" I said, all anxious – there had been rumours, and because of all I'd learned that very night, I was a bit worried about a Doctor with top-removing. It would be so confusing.

"It's Tristan from *All Creatures Great and Small*!"

Peter Davison?? *PETER DAVISON???* I paced and fretted and sulked. Too young? This was *way* past too young. This was Practically Not Born Yet! Next day at university I announced, "*Doctor Who* is DOOMED!!" "My God!" came the reply, "There's someone in that bush!" (And in that other dimension, those Time Angels cackled anew. "Get a load of *Time Crash* then!" "Exactly. Mind you, they got the temporal physics all wrong!" "Oh, I know! *And* the question marks on his collar!")

But of course I loved Peter. And then Colin, and Sylvester and, for one night only, Paul. (No, shut up – all tops on!) And then, in a frankly extraordinary turn of events, I was actually *writing* for Chris and David, so I loved them even more. And then:

17 November 2008 – one day before my 47th birthday. And here's me – plucked from a bush in Scotland, and suddenly in charge of *Doctor Who*. And I've been to the Beeb, and I've been clear about two things: finding a new Doctor is going to take a *long* time, and – at last, the power! – whoever we find is *not* going to be too young! See, I got here at last. *Now* I can sort things out.

One problem! It's the first day of the auditions, we've only been at it an hour – and sitting in front of us, fully formed and unmistakeable, is the Eleventh Doctor. I'm watching the tape of the audition right now, I can hear myself laughing at my own jokes – I usually only do that when *I'm* talking. Every detail is absolutely right – boffin and action hero, schoolboy and professor, hot young guy and ancient wizard. He's like Patrick Moore trapped in the body of an underwear model. It'll be two weeks before I admit it to myself, but really I know it already. We all know it. This man *is* the Doctor.

Piers and I go straight for a drink and try to stop shaking. It's not supposed to happen – not the first day. But there's still something I need to know. I brace myself for the answer, and ask Andy Pryor, our brilliant casting director: "What age is he?"

"26."

In charge of *Doctor Who*? The hell I am! There's only one guy who's ever been of charge of *Doctor Who*, and that's the Doctor. And I just met him, yet again. And you're about to, and I envy you, cos in 2010 you are going to *love* Matt Smith.

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

Michelle Ryan joins the Doctor – in Hi-Def!

SPECIALS NEWS!

The Doctor is back at last – with Lady Christina de Souza!

By the time this issue of **DWM** is published, filming will be well underway for the *Doctor Who* Easter Special, *Planet of the Dead*. Excitingly, the Special will mark the first time that *Doctor Who* has been shot in High-Definition.

Danielle Nagler, Head of BBC HD says "I'm delighted that the *Doctor Who* Specials are going to be shot in HD. I hope it will allow fans of the show that can watch it in HD to enjoy *Doctor Who* in a whole new way, and make it an even more intense viewing experience. The programme team has consistently tried to push at television boundaries, and to raise the quality bar for audiences, and I'm glad we've been able to work with them to do so once again."

Executive producer Julie Gardner tells us, "This is something we've been moving towards ever since *Doctor Who* resumed production in 2005, and we've been planning this for many months now, in conjunction with the Art Department, the Mill and all the design teams. And James Strong, the director of *Planet of the Dead*, has gained extensive experience with HD on shows such as *Hustle*, so he's just the right man to lead us into a new age. I've been proud of our picture quality, right from the start, but this finally brings *Doctor Who* into line with the BBC's policy to bring you the best shows in the best formats."

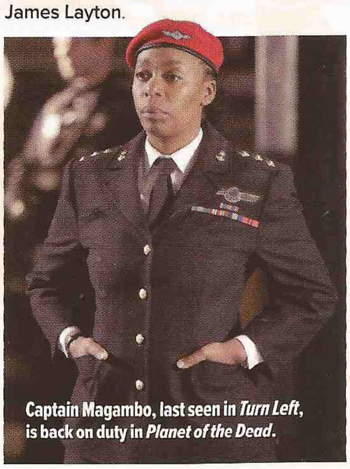
Cast of the Dead!

Doctor Who's new Producer Tracie Simpson tells us, "We're delighted to announce that **Michelle Ryan** will be joining the team, playing Lady Christina de Souza, a woman with a mysterious past who's going to have a huge impact on the Doctor! This is a dream piece of casting for my first episode as producer, as Michelle is one of the most sought-after young actors in the country. At the readthrough, she and David were just dazzling together – it's going to prove an unbeatable combination."

Michelle is perhaps best known to TV viewers for playing Zoe Slater in *EastEnders* from 2000 to 2005. She has also starred in *Marple* (2006), *Mansfield Park* (2007), *The Bionic Woman* (2007), *Jekyll* (2007) and *Merlin* (2008).

Tracie says, "We're also delighted to welcome back **Noma Dumezweni** as Captain Erisa Magambo, last seen helping Rose and Donna save the world in *Turn Left*. We all loved working with Noma, and thought there was a lot more we can do with that character – especially since, in that Doctorless parallel time-line, she never got to play any scenes with David Tennant. This is our chance to put that right! And, of course, the Captain's return means that UNIT is back in action..."

Other cast names for the story are confirmed as **Reginald Tsiboe**, **Ellen Thomas**, **Victoria Alcock**, **Daniel Kaluuya**, **David Ames**, **Keith Parry**, **Adam James**, **Glenn Doherty** and **James Layton**.



Captain Magambo, last seen in *Turn Left*, is back on duty in *Planet of the Dead*.

Tracie Simpson adds, "And just to put the icing on the cake for this episode, we're joined by **Lee Evans**, who's playing Malcolm. This is a fantastic guest star role, and Lee's got such massive experience – from his own best-selling one-man show, to Hollywood movies such as *Funny Bones* and *There's Something About Mary*. We're thrilled that he's joining us, and can't wait to welcome him to the *Doctor Who* team."

"As you might have heard by now," Tracie continues, "we're taking our cameras abroad again, to film in Dubai. This has taken many months of planning, with all departments going to incredible lengths to pull this off."

Euros Lyn returns for the Tenth Doctor's finale!

Once fliming has ended on the Easter Special, the team will be moving on to the three remaining Specials to star David Tennant. As revealed last issue, Special 4.16, by Phil Ford and Russell T Davies, will be directed by Graeme Harper, and we can now confirm that the final two-part story, written by Russell T Davies, will be directed by **Euros Lyn**. Euros has directed nine previous episodes, most recently last year's *Silence in the Library/Forest of the Dead*.

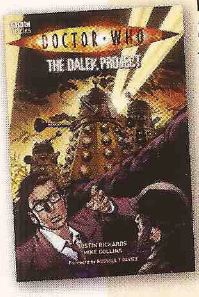
Tracie Simpson says, "The production team has moved heaven and earth to shackle Euros to Upper Boat, cos everyone loves working with him so much – by the time he's moved from directing *Torchwood: Children of Earth*, back on to *Doctor Who*, he'll have spent an entire year with us! And this means, of course, that Euros will be handling David Tennant's final adventure as the Doctor, which promises to be a piece of television history!"

The four *Doctor Who* Specials will be broadcast during 2009 into New Year 2010, although the precise transmission dates are yet to be confirmed.

Award Nominations

Doctor Who has been nominated for two awards for its visual effects by the Visual Effects Society. The CyberKing from *The Next Doctor* has been nominated in the category 'Outstanding Visual Effects in a Broadcast Miniseries, Movie or Special', while *Silence in the Library* has been nominated in the category of 'Outstanding Matte Paintings in a Broadcast Program or Commercial'. The awards ceremony will be held in Los Angeles on 21 February.

Book News



Two new titles have been announced from BBC Books. In September, *The Dalek Project*, the first in a series of Graphic Novels featuring the Tenth Doctor, will be published. The adventure is set on Earth in 1917 during the height of The Great War and is written by Justin Richards, prolific writer and Creative Consultant to BBC Books' *Doctor Who* range. **DWM** comic strip artist Mike Collins provides the pencils and inks and Bethan Sayer provides the colours. The book will be 96 pages long and priced £14.99.

BBC
DOCTOR WHO
THE ULTIMATE MONSTER GUIDE
AN A-Z OF THE DOCTOR'S DEADLIEST FOES

Meanwile, October sees the publication of *The Ultimate Monster Guide*, a fully revised and updated compilation of three previous guide books (*Monsters and Villains*, *Aliens and Enemies* and *Creatures and Demons*) with approximately 100 extra pages to cover the latter half of Series Three, all of Series Four and the 2009 Special, *Planet of the Dead*.

Audio News

BBC Audio has confirmed the readers of its March releases of abridged Tenth Doctor novels. David Troughton (Professor Hobbes in *Midnight*) reads *Ghosts of India* by Mark Morris; Debbie Chazen (Foon in *Voyage of the Damned*) reads *Shining Darkness* by Mark Michalowski, and Russell Tovey (Midshipman Frame in *Voyage of the Damned*) reads *The Doctor Trap* by Simon Messingham. The audios will be available both on CD (RRP £9.99 each) and to download.

K9 Mark IV, last seen in the *Doctor Who* episode *Journey's End*, is back in *The Sarah Jane Adventures*!

EXCLUSIVE!

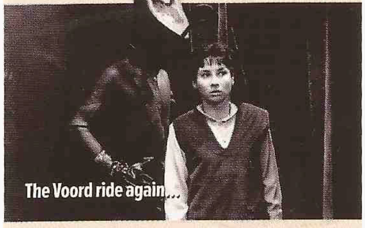
» K9 is out of the safe and back in Sarah Jane's world – at last!

The third series of *The Sarah Jane Adventures*, Children's BBC's popular *Doctor Who* spin-off series starring Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, is well into pre-production, and there's news of a very welcome return for a faithful robot dog...

Sarah Jane producer Nikki Smith tells us, "We've already got 10 scripts at first draft stage, and I can now announce that K9 is going to make a return to Sarah Jane's attic! He's been locked away in that safe, saving the world from a Black Hole, for far too long now. And he's so loved, especially by children, that we wanted him back. Many thanks to his co-creator, Bob Baker, and the estate of the late Dave Martin, for allowing this to happen. K9 won't be in every single episode – right now, we estimate he'll appear in approximately six of the 12 episodes. And I can promise that the fun is only just beginning – just wait 'til he gets to meet Mr Smith properly!"

Series Two of *The Sarah Jane Adventures* performed excellently on both CBBC and BBC One last autumn, and we'll have a full ratings round-up in the next issue.

» Marinus set for DVD release



The Voord ride again...

The 1964 story *The Keys of Marinus* will be released on DVD later this year, 2entertain has confirmed.

The six-part story, written by Terry Nation and starring William Hartnell as the First Doctor, joins the line-up of several other stories already confirmed for DVD release this year.

First Doctor stories *The Rescue* and *The Romans* are released later this month (see page 17), while 1985's *Attack of the Cybermen* will be issued in March. Other stories also set for 2009 release are *The War Games* (1969); *Frontier in Space* and *Planet of the Daleks* (both 1973) as the *Dalek War* box set; *The Deadly Assassin* (1976); *Image of the Fendahl* (1977); and *Delta and the Bannermen* (1987).

» David 2-inch!

Now available from Character is a new range of toys called 'Time Squad'. There are 15 figures to collect from the last four series, including Davros, a Cyberman, a Dalek, a Sontaran, a Clockwork Man, the Sycorax Leader, a Scarecrow and an Ood. Each figure is highly detailed and has different levels of articulation. The range will be available as two-packs for £4.99 or five-packs for £9.99, although some figures will only be in the five-packs.

» New DWAs

FREE! STATIONERY
DOCTOR·WHO
ADVENTURES
Doctors to the RESCUE!

Coming up in *Doctor Who Adventures*, the magazine for younger readers, is a free K9 model in issue 101; a Matt Smith fact file in issue 102; playing cards in issue 103 and a bumper pack of stickers, badges and mask in issue 104. The mag is available at supermarkets and newsagents price £2.10.

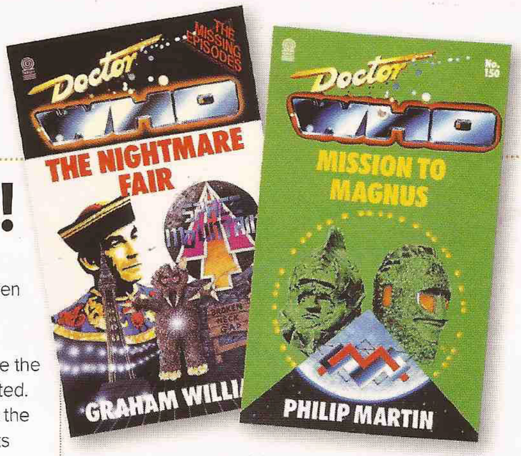
>>THE HUB 2
3 DAY EVENT FOR TORCHWOOD FANS<<
13TH - 15TH MARCH 2009
PARK INN HOTEL NORTHAMPTON

EVE MYLES "Gwen Cooper"
GARETH DAVID-LLOYD "Ianto Jones"
KAI OWEN "Rhys Williams"
MATT RIPPY "The Captain"
TOM PRICE "P.C. Andy"

>>PARTIES...GUEST STARS...TALKS... STAR SIGNINGS...PHOTO SHOOTS
Visit the website for more info & events like this:
www.massiveevents.co.uk
Please note that this is an unofficial Torchwood fan convention and is in no way endorsed by the BBC
GUESTS APPEAR SUBJECT TO WORK COMMITMENTS. FOR FULL TERMS AND CONDITIONS AND MORE INFORMATION PLEASE VISIT OUR WEBSITE

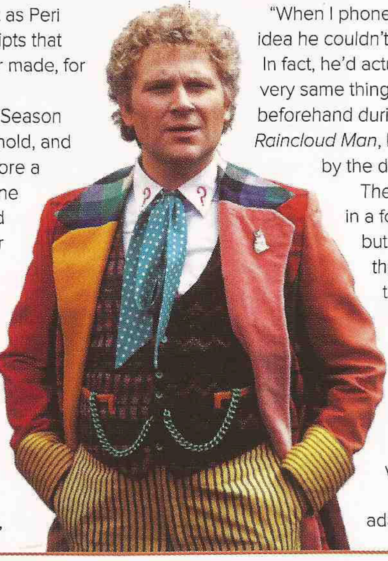
EXCLUSIVE!

The 'lost' Season 23 comes to audio!



A new series of audio adventures, *Doctor Who: The Lost Stories*, is set for release next year, from January 2010. Colin Baker stars as the Sixth Doctor and Nicola Bryant as Peri in adaptations of television scripts that were commissioned, but never made, for television in the mid-1980s.

Back in 1985, production of Season 23 of *Doctor Who* was put on hold, and fans had to wait 18 months before a new series hit the screens. None of the scripts originally planned for the postponed season ever made it to the screen. Some of them, like *The Nightmare Fair* by Graham Williams and *Mission to Magnus* by Philip Martin, were novelised; others, however, have remained locked away in their respective writers' lofts for well over 20 years.



David Richardson, producer of the *Lost Stories* for Big Finish, tells **DWM**, "It's taken a lot of (very enjoyable) detective work, but I've managed to source seven unmade adventures that will now finally come brilliantly to life on audio.

"When I phoned Colin Baker to propose the idea he couldn't have been more delighted. In fact, he'd actually planned to suggest the very same thing to me a couple of weeks beforehand during the recording of *The Raincloud Man*, but had just been distracted by the day's work."

The full line-up will be revealed in a forthcoming issue of **DWM**, but Richardson has confirmed that the first two entries in the *Lost Stories* will be the aforementioned *The Nightmare Fair* (which features The Celestial Toymaker) and *Mission to Magnus* (in which profit-hungry slug Sil allies himself with the Ice Warriors).

Mission to Magnus has been adapted for audio by original author, Philip Martin. However, as the author of *The Nightmare Fair*, Graham Williams is sadly no longer with us, the adaptation has been handled by the audio's director, John Ainsworth. "Working on the script has been great fun," John tells **DWM**. "I have made every effort to remain true to the original TV script but have also been able to include extra material from Graham's novelisation. Hopefully listeners will get a good sense of what the story would have been like had it been made for TV."

Meanwhile, as this issue of **DWM** goes to press, studio work is underway on the June release *The Angel of Scutari*. The historical tale for the Seventh Doctor, Ace and Hex guest stars Jeany Spark (*Wallander*, *Tess of the D'Urbervilles*) as Florence Nightingale, while Hugh Bonneville (*Notting Hill*, *Five Days*, *Lost in Austen*) plays Sir Sidney Herbert.

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

February

THURSDAY 12

Soundtrack CD *The Mind of Evil* [Third Doctor and Jo] BBC Audio £13.70

Audio Reading CD *The Nemonite Invasion* [Tenth Doctor and Donna, read by Catherine Tate] BBC Audio £9.78

MONDAY 23

DVD *The Rescue/The Romans* [First Doctor, Ian, Barbara and Vicki] 2entertain £29.99

THURSDAY 26

Book *The Darksmith Legacy 3: The Colour of Darkness* by Richard Dungworth [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

Audio Drama CD *Key2Time: The Destroyer of Delights* [Fifth Doctor and Amy] Big Finish £14.99

March

THURSDAY 5

DWM 406 Panini £3.99

ALSO THIS MONTH

DVD *Attack of the Cybermen* [Sixth Doctor and Peri] 2entertain £19.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

MATT MEETS MOSES

Matt Smith will be seen in the leading role of DS Dan Twentyman in BBC Two three-part murder thriller drama *Moses Jones* by Joe Penhall. Shot last August, and cast by **Andy Pryor**, Matt's co-star is **Shaun Parkes** playing the title role and also appearing are **Shaun Dingwall** as Roger Dankworth, **Tom Goodman-Hill** as DCI Dick Catherwood and *Torchwood*'s **Indira Varma**.

Catherine Tate *is* the Doctor!

TENNANT'S BACK

David Tennant returned to *Hamlet* on 3 January, performing for the final week and winning further plaudits. *The Stage*'s annual top 100 theatrical movers and shakers list included Tennant at 20, with **Russell T Davies** and **Steven Moffat** jointly in its Broadcasting top 20. Tennant narrated BBC One's *Swarm: Nature's Incredible Invasions* on 4 and 11 January. *Who Do You Think You Are?* Series Three, including his episode, is now available on DVD.

NOEL NOMINATION

Noel Clarke has received a BAFTA Rising Star Award nomination, the only prize voted for the by the general public. The BAFTA Film Awards take place on 8 February at the Covent Garden Royal Opera House in London.

SUNDAY NIGHT TATE

Catherine Tate very dared to be guest host of Channel 4's *The Sunday Night Project* on 18 January. **Billie Piper**, whose *Secret Diary of a Call Girl* Series Two receives a DVD release on 3 March, pledged to donate one per cent of her 2009 earnings to charity for the first ten weeks of the year in the lead up to Red Nose Day on 13 March.

SHERLOCK MOFF

Shooting has commenced on BBC One one-hour drama *Sherlock*, co-created and executive produced by **Steven Moffat** and **Mark Gatiss**. **Russell T Davies** will appear at the Celtic Media Festival 2009 in Caernarfon between 25 and 27 March. **Susie Liggat** has produced two-part Africa drama *Sweet Delta* for BBC Two.

OLD DOCTORS ARE BUSY

Tom Baker is narrator of planetarium show *Invaders of Mars* at Greenwich's National Maritime Museum until 8 February and it also plays through 2009 at Houston's Burke Baker Planetarium. Baker and **Brian Blessed** together have been booming out at us in Talk Talk's latest advertising campaign. **Sylvester McCoy** is touring as *Little Shop of Horrors* flower shop owner Mushnik opposite *Doctor Who* audio regular **Clare Buckfield**. Initial dates and theatres from 6 February to 7 March are Bromley Churchill, Brighton Theatre Royal, Wimbledon New and Coventry Belgrade.

COURTNEY AND EARL CBE

Earl Cameron, who played Williams in *The Tenth Planet* and *Silver Nemesis* Jazz Quartet member **Courtney Pine** were appointed CBEs in the New Year's Honours list.

QUICKIES

James Hawes directed BBC One's *The 39 Steps* on 28 December. **James Strong** directed the opening *Hustle* Series Five episodes. **Keith Boak** directs Episodes 19 and 20 of the current series of BBC One's *Waterloo Road*. Double CD *BBC Radiophonic Workshop: A Retrospective*, compiled by **Mark Ayres**, is now available and naturally includes the *Doctor Who* theme and TARDIS dematerialisation.

OBITUARY

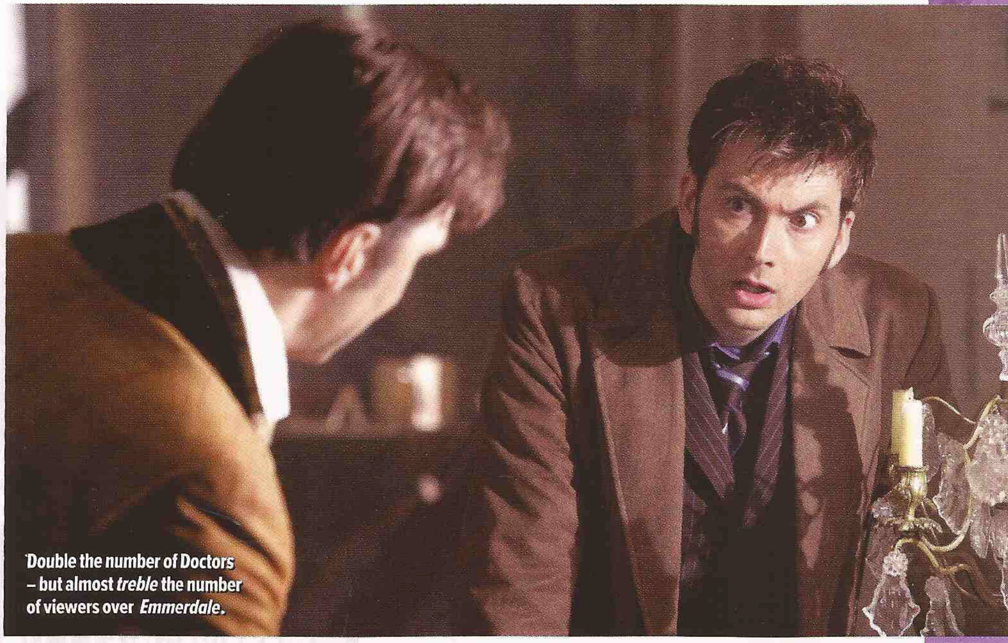
Renowned Dalek Operator **John Scott Martin**, who was in all main Dalek stories between *The Chase* and *Remembrance of the Daleks*, died on 6 January aged 82. An obituary will appear in **DWM** 406. **Margot Van der Burgh**, who was Cameca in *The Aztecs* and played Katura in *The Keeper of Traken*, died on 12 December aged 73.

Tom Spilsbury looks at how the *Doctor Who* Christmas Special fared in the TV ratings war...

Over 13 million viewers watch The Next Doctor!

For the second year in a row, the *Doctor Who* Christmas Special was seen by over 13 million viewers on Christmas Day, with *The Next Doctor* attracting an audience of **13.10 million** – the highest rating for the programme since *Voyage of the Damned*'s 13.31 million exactly one year earlier, and the second highest audience for *Doctor Who* since its return in March 2005.

Doctor Who has now been a key part of BBC One's Christmas Day line-up for the past four years in a row, and has achieved excellent figures for all four of its festive Specials. For the last three years it has been scheduled directly opposite ITV1 soap *Emmerdale*, and the gap between the two programmes has widened considerably each year. In 2006, *The Runaway Bride* attracted 9.35 million viewers to *Emmerdale*'s 7.69 million – a difference of less than two million. At Christmas 2007, *Voyage of the Damned*'s 13.31 million was in stark contrast to *Emmerdale*'s 6.19 million – a lead of over seven million viewers for *Doctor Who*. And in 2008, *The Next Doctor*'s 13.10 million was even *further* ahead of *Emmerdale*, which was seen by 5.06 million.



Double the number of Doctors – but almost *treble* the number of viewers over *Emmerdale*.

BEST FOR SKY & VIRGIN
TV&Satellite week
6-12 December 2008
Christmas is coming!
All-new Doctor Who, Gavin & Stacey, Wallace & Gromit, plus a whole lot more!
Best for Freeview
TVguide
SPECIAL CHRISTMAS PREVIEW
Doctor Who
The Time Lords head a bumper festive season
DECEMBER
Times
OPEN THE COVER TO FIND OUT WHO THEY'RE UP AGAINST

This huge lead helped *Doctor Who* gain its highest audience share of the twenty-first century. Between 6pm and 7pm, while *The Next Doctor* was on the air, over 54% of the viewing TV audience was tuned to BBC One.

Doctor Who's high rating was just part of a hugely successful night for BBC One. Overall television audiences on Christmas Day were at their highest level for eight years – a remarkable statistic give the general decline in TV ratings since 2000.

The top dogs for Christmas night were Wallace and Gromit, whose *A Matter of Loaf and Death* Special attracted a colossal 16.15 million viewers later in the evening – giving them not only the highest audience for Christmas Day, or even just for 2008 overall, but the biggest television audience for almost *five years* – excluding England football matches, anyway.

For the first time ever, BBC One had nine of the Top Ten programmes on Christmas Day, with two editions of *EastEnders* both attracting over 11 million viewers, two of the soap's highest figures of the year. Popular sitcom *The Royle Family* returned for another one-off Special, delivering its highest ever audience of 10.60 million. Meanwhile, the *Strictly Come Dancing* Christmas Special did the unthinkable and beat its ITV1 opponent *Coronation Street* for the first time, after three consecutive Christmas Day head-to-heads. ▸

Christmas Day 2008: Final Ratings

Pos	Programme (TX Date, Channel)	Rating (Millions)
1	**Wallace & Gromit: A Matter of Loaf and Death** (BBC One, 20:35)	16.15m
2	**Doctor Who** (BBC One, 18:00)	13.10m
3	**EastEnders** (BBC One, 21:07)	11.34m
4	**EastEnders** (BBC One, 20:03)	11.11m
5	**The Royle Family** (BBC One, 21:38)	10.60m
6	**Strictly Come Dancing** (BBC One, 19:02)	9.46m
7	**BBC News** (BBC One, 17:47)	9.34m
8	**Coronation Street** (ITV1, 18:59)	7.98m
9	**Wallace & Gromit: The Curse of the Were-Rabbit** (BBC One, 16:29)	7.54m
10	**The Queen** (BBC One, 15:00)	6.79m
11	**Dancing on Ice** (ITV1, 20:03)	5.69m
12	**Blackadder Rides Again** (BBC One, 22:37)	5.52m
13	**Emmerdale** (ITV1, 17:59)	5.06m

Figures: BARB. Includes all programmes to average over 5 million viewers.

Top 20 individual TV broadcasts 2008

Pos	Programme (TX Date, Channel)	Rating (Millions)
1	**Wallace & Gromit: A Matter of Loaf and Death** (25 Dec, BBC One)	16.15m
2	**The X Factor** (13 Dec, ITV1)	14.06m
3	**Britain's Got Talent** (31 May, ITV1)	13.88m
4	**The X Factor** (13 Dec, ITV1)	13.77m
5	**Doctor Who** (25 Dec, BBC One)	13.10m
6	**Coronation Street** (18 Jan, ITV1)	13.02m
7	**Strictly Come Dancing** (20 Dec, BBC One)	12.97m
8	**The X Factor** (29 Nov, ITV1)	12.67m
9	**Coronation Street** (18 Jan, ITV1)	12.65m
10	**Dancing on Ice** (16 Mar, ITV1)	12.08m
11	**Strictly Come Dancing** (20 Dec, BBC One)	12.03m
12	**Coronation Street** (7 Jan, ITV1)	11.92m
13	**Coronation Street** (21 Jan, ITV1)	11.87m
14	**Britain's Got Talent** (30 May, ITV1)	11.86m
15	**The X Factor** (22 Nov, ITV1)	11.77m
16	**EastEnders** (24 Mar, BBC One)	11.73m
17	**Coronation Street** (11 Feb, ITV1)	11.72m
18	**Coronation Street** (7 Jan, ITV1)	11.71m
19	**Coronation Street** (14 Jan, ITV1)	11.69m
20	**The X Factor** (1 Nov, ITV1)	11.65m

Figures: BARB. Includes all programmes, regardless of number of episodes.

PUBLIC IMAGE

Top 15 Highest Rated Doctor Who Episodes 1963-2008

Pos	Episode (TX Date)	Rating (Millions)
1	**City of Death Part Four** (20 Oct 1979)	**16.1m**
2	**City of Death Part Three** (13 Oct 1979)	**15.4m**
3	**Destiny of the Daleks Episode Four** (22 Sep 1979)	**14.4m**
4	**City of Death Part Two** (6 Oct 1979)	**14.1m**
5	**Destiny of the Daleks Episode Three** (15 Sep 1979)	**13.8m**
6	**The Ark in Space Part Two** (1 Feb 1975)	**13.6m**
7	**The Web Planet** (13 Feb 1965)	**13.5m**
8	**Voyage of the Damned** (25 Dec 2007)	**13.3m**
9	**The Robots of Death Part Three** (12 Feb 1977)	**13.1m**
=	**The Next Doctor** (25 Dec 2008)	**13.1m**
11	**Desperate Measures** (9 Jan 1965)	**13.0m**
=	**The Slave Traders** (16 Jan 1965)	**13.0m**
=	**Crater of Needles** (6 Mar 1965)	**13.0m**
=	**The Deadly Assassin Part Three** (13 Nov 1976)	**13.0m**
=	**Destiny of the Daleks Episode One** (1 Sep 1979)	**13.0m**

List includes first transmissions only. However, a compilation repeat of *Pyramids of Mars* had 13.7 million viewers on 27 November 1976, and *Dimensions in Time*, a two-part *Children in Need* Special, scored 13.8 million and 13.6 million in 1993 (but we don't like to talk about that).

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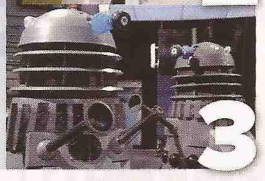
3

2008's Top Rated Television Series (by average audience)

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2

3

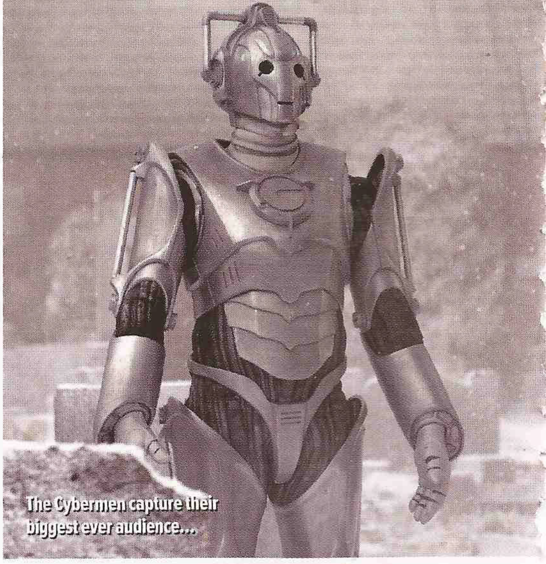
4

5

6

	Pos (last)	TV series (Channel)	Average	Highest (Date)	Lowest (Date)
▲	**1** (5)	**The X Factor** (ITV1)	**10.51m**	14.06m (13 Dec)	8.80m (30 Aug)
▲	**2** (6)	**Britain's Got Talent** (ITV1)	**10.21m**	13.88m (31 May)	8.17m (10 May)
▲	**3** (4)	**Strictly Come Dancing** (BBC One)	**9.52m**	12.97m (20 Dec)	6.22m (13 Sep)
	4 (1)	**Coronation Street** (ITV1)	**9.51m**	13.02m (18 Jan)	6.29m (15 Jun)
▲	**5** (8)	**New Tricks** (BBC One)	**8.83m**	9.36m (18 Aug)	8.29m (25 Aug)
▲	**6** (9)	**Dancing on Ice** (ITV1)	**8.77m**	12.08m (16 Mar)	5.69m (25 Dec)
▲	**7** (16)	**I'm a Celebrity... Get Me Out of Here!** (ITV1)	**8.65m**	10.19m (29 Nov)	6.36m (7 Dec)
▲	**8** (7)	**Lewis** (ITV1)	**8.57m**	8.70m (16 Mar)	8.19m (9 Mar)
	9 (3)	**EastEnders** (BBC One)	**8.42m**	11.73m (24 Mar)	5.30m (22 Jul)
▲	**10** (10)	**Doctor Who** (BBC One)	**8.41m**	13.10m (25 Dec)	6.27m (31 May)
	11 (–)	**A Touch of Frost** (ITV1)	**8.35m**	8.52m (19 Oct)	8.16m (26 Oct)
▲	**12** (11)	**Wild At Heart** (ITV1)	**8.17m**	8.59m (2 Mar)	7.70m (10 Feb)
	13 (–)	**Foyle's War** (ITV1)	**7.68m**	7.92m (20 Apr)	7.37m (6 Jan)
▲	**14** (46)	**The Apprentice** (BBC One)	**7.29m**	9.29m (11 Jun)	5.73m (21 May)
▲	**15** (33)	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.27m**	7.76m (15 Mar)	6.41m (16 Feb)
▲	**16** (44)	**The National Lottery: In It To Win It** (BBC One)	**7.21m**	7.80m (2 Feb)	6.03m (27 Dec)
▲	**17** (54)	**Antiques Roadshow** (BBC One)	**7.14m**	10.11m (16 Nov)	5.40m (16 Mar)
▲	**18** (20)	**Midsomer Murders** (ITV1)	**7.00m**	7.98m (27 Apr)	5.89m (24 Dec)
	19 (15)	**Emmerdale** (ITV1)	**6.93m**	8.85m (2 Jan)	4.57m (22 May)
	20 (18)	**Top Gear** (BBC Two)	**6.73m**	7.74m (2 Nov)	5.21m (29 Jun)
	21 (–)	**Lark Rise to Candleford** (BBC One)	**6.67m**	7.27m (13 Jan)	6.21m (9 Mar)
	22 (14)	**Waking the Dead** (BBC One)	**6.66m**	7.19m (14 Apr)	6.39m (29 Apr)
	23 (–)	**Ashes to Ashes** (BBC One)	**6.60m**	8.04m (7 Feb)	5.89m (20 Mar)
	24 (22)	**Casualty** (BBC One)	**6.49m**	8.47m (2 Feb)	4.15m (31 May)
▲	**25** (31)	**Who Do You Think You Are?** (BBC One)	**6.42m**	7.10m (13 Aug)	4.72m (29 Sep)
	26 (25)	**Silent Witness** (BBC One)	**6.34m**	6.73m (9 Oct)	5.67m (2 Oct)
	27 (–)	**Merlin** (BBC One)	**6.32m**	7.15m (20 Sep)	5.37m (18 Oct)
	28 (13)	**Heartbeat** (ITV1)	**6.32m**	8.51m (6 Jan)	5.08m (16 Nov)
	29 (29)	**Primeval** (ITV1)	**6.29m**	6.44m (16 Feb)	6.05m (19 Jan)
▲	**30** (62)	**Harry Hill's TV Burp** (ITV1)	**6.22m**	8.28m (6 Dec)	4.91m (20 Dec)
	31 (–)	**Life in Cold Blood** (BBC One)	**6.15m**	7.07m (4 Feb)	5.68m (18 Feb)
	32 (–)	**Wallander** (BBC One)	**6.03m**	6.54m (30 Nov)	5.66m (14 Dec)
	33 (–)	**Stephen Fry in America** (BBC One)	**6.01m**	6.34m (2 Nov)	5.43m (26 Oct)
	34 (–)	**Benidorm** (ITV1)	**5.98m**	7.14m (29 Mar)	5.21m (2 May)
	35 (–)	**I'd Do Anything** (BBC One)	**5.98m**	7.18m (31 May)	5.27m (24 May)
▲	**36** (39)	**The Commander** (ITV1)	**5.88m**	6.33m (12 Nov)	5.52m (11 Nov)
	37 (–)	**Tiger: Spy in the Jungle** (BBC One)	**5.83m**	6.49m (20 Mar)	5.14m (13 Apr)
	38 (30)	**All Star Family Fortunes** (ITV1)	**5.82m**	6.89m (8 Nov)	4.40m (27 Sep)
	39 (23)	**Kingdom** (ITV1)	**5.66m**	6.16m (20 Jan)	5.23m (3 Feb)
	40 (–)	**Survivors** (BBC One)	**5.65m**	6.97m (23 Nov)	4.65m (23 Dec)

Source: BARB. Programmes are ranked by average viewing figures during 2008, excluding repeats. In order to calculate an average, at least three editions must have been broadcast in 2008. For this reason, one-off programmes (such as *The Eurovision Song Contest*), and sporting events are excluded. ▲ symbol indicates a rise in the programme's average audience figure from 2007.


The Cybermen capture their biggest ever audience...

◀ Overall, *The Next Doctor* was the fifth-most-watched programme of 2008, beating every edition of shows such as *Coronation Street* and *EastEnders* during the year.

There have been 752 episodes of *Doctor Who* broadcast since 1963, and *The Next Doctor* is only the 15th to break through the 13 million barrier. The 15 episodes in question can be seen in the chart above – but, of course, most of them did so at a time when there was nowhere near as much competition from other channels. Could any of David Tennant's final episodes see *Doctor Who*'s audience come close to the holy grail of those 1979 figures, when ITV was on strike? Well, you never know! I'll see you this time next year...

The final table on this page shows our annual checklist of how the most popular TV programmes performed during the year. It's good to be able to report that ratings are on the rise, not just for *Doctor Who* – which saw its average annual rating jump from 7.96 million in 2007 to 8.41 million in 2008 – but for television as a whole.

Talent contests such as *The X Factor*, *Britain's Got Talent* and *Strictly Come Dancing* were the biggest winners, with all these shows recording their highest ever audience figures. Soap operas saw the biggest decline, with *Coronation Street* well and truly knocked off its perch in 2008, and *Emmerdale* sliding even further down the list. *EastEnders* also fell – although this was mainly down to a year's worth of Tuesday night clashes with its Yorkshire-set rival, without which it would have actually seen an *increase* in viewers.

Long-running ITV1 dramas such as *Heartbeat* and *The Royal* (the latter dropping out of the Top 40 altogether) saw steep declines, although *Lewis* and *Wild At Heart* continued to pull in strong numbers for the network. Meanwhile, BBC One's drama output scored highly with the ever-reliable *New Tricks* and (of course!) *Doctor Who*, while new shows such as *Lark Rise to Candleford*, *Ashes to Ashes* and *Merlin* also performed well – even if *Bonekickers* went on to flop badly after scoring seven million for its opening episode.

Other programmes reporting huge audience increases since 2007 were BBC One's *Antiques Roadshow*, *In It To Win It* and *The Apprentice*, and ITV1's *Saturday Night Takeaway* and *Harry Hill's TV Burp*, which all demonstrated that if you put on well-made shows, people will come to watch.

Back in 2003, many industry experts predicted that family viewing (particularly on a Saturday night) was dead, and that *Doctor Who*'s return was set to be an expensive and embarrassing failure. Five years later, *Doctor Who* itself – and many other shows – have proved that fear wrong. With 2008 seeing TV ratings on the rise at long last, perhaps *Doctor Who* can claim to be part of an even greater resurrection: that of television itself.

DVD PREVIEW

David Darlington finds out about the extras for this month's box set, from the early years of *Doctor Who*...

Vicki (Maureen O'Brien) get a cuddle from the sinister Koquillion (Ray Barrett) in *The Rescue*.

DISCS INFO

FEATURING The First Doctor (William Hartnell), Ian (William Russell), Barbara (Jacqueline Hill) and Vicki (Maureen O'Brien)
WRITTEN BY David Whitaker (*The Rescue*), Dennis Spooner (*The Romans*)
FIRST BROADCAST 2 January – 6 February 1965
EXTRA FEATURES ON BOTH DISCS

- Photo Galleries and Production Notes
- *Radio Times* billings in PDF format
- Coming Soon and Also Available

» The Rescue

THE STORY The Doctor remembers the inhabitants of Dido as gentle and peace-loving – but things have changed dramatically. Someone is threatening two survivors of a space crash...

EXTRA FEATURES

- Commentary featuring star William Russell, designer Ray Cusick and director Christopher Barry
- *Mounting The Rescue* documentary

» The Romans

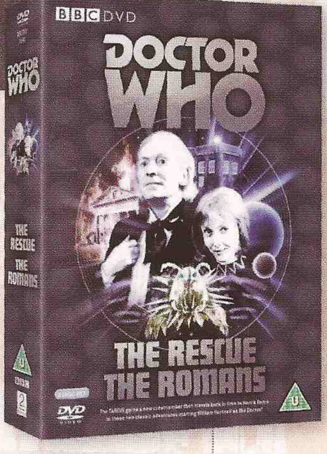
THE STORY The TARDIS crew has taken a break from its adventures and enjoying a rest in Imperial Rome – but things don't stay quiet for long...

EXTRA FEATURES

- Commentary featuring William Russell, guest stars Barry Jackson (Ascaris) and Nicholas Evans (Didius), and director Christopher Barry, moderated by Toby Hadoke
- *What Has 'The Romans' Ever Done For Us?* documentary
- *Wanna Write a Televison Series?* featurette on writer and script editor Dennis Spooner
- *Girls! Girls! Girls! The 1960s* Featurette on the companions of the black and white era
- *Roma Parva* featurette on studio designs and layout
- *Blue Peter* excerpt featuring a Roman banquet

» The Rescue/The Romans

DVD 2entertain | **CERT** U | **PRICE** £29.99 | **OUT** 23 February 2009



Forty-five years on, it's sometimes surprising how many folks involved with the earliest stories survive to tell the tale – though we've sadly lost many of the most important figures. "I must admit," says documentary producer Steve Broster, "my first thought upon being commissioned to work on these two stories was a feeling of sadness at the recent loss of Verity [Lambert, the first *Doctor Who* producer]. But many of the directors and designers of the early shows are still around – as are quite a few of the performers, including William Russell, now a very sprightly 84-year-old. He's great value, as was Ray Barrett – Aussie legend!"

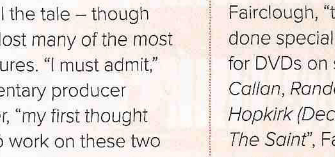
Another cast member still going strong and with a fairly high public profile these days is Maureen O'Brien, introduced as new companion Vicki in these stories. The impression has formed over the years that Maureen doesn't care too much for being asked about *Doctor Who*... "No, Maureen is happy to talk about her time on *Doctor Who* these days," says Broster. "The hard part is getting hold of her! She's a popular novelist now, and was away on a book tour at the critical time that our interview slots were arranged for, so we used sections of the interview she did for *The Web Planet* a couple of years ago."

This set showcases the work of a new producer to the range, Robert Fairclough, "though I've done special features for DVDs on shows like *Callan*, *Randall and Hopkirk (Deceased)* and *The Saint*", Fairclough points out, albeit "mainly for Australia! I helped George Williams when he was putting a documentary together for *The Sea Devils* disc, and, enthused by how well that turned out, I pitched some ideas to 2entertain." One of Fairclough's two contributions to this set is a profile of Dennis Spooner, writer of *The Romans* and the show's second-ever Story Editor – and someone crucial in the early development of *Doctor Who*. "Spooner is one of the unsung heroes of that era of television," Fairclough points out, "and he could write absolutely anything. As William Russell says in the documentary, he was also a master at witty and naturalistic sounding dialogue. I thought it was important to profile him in the context of his other work, and once you do that you begin to see how prolific and diverse he really was..."

Perhaps the focal piece of this DVD box set is the main documentary on *The Romans*, which has a much broader focus than is standard for these featurettes, placing the show in historical context and featuring interesting input from a few unexpected emperors... "Looking back at 64AD from a historical perspective," muses Broster, "gives the audience an insight into the thinking behind the story. Because *The Romans* has a tongue-in-cheek approach, it's easy to not notice that, from a historical point of view, it's actually quite accurate. So we've a lecturer in Ancient History on hand to keep us right, and in the absence of the late Derek Francis [Nero], we have a couple of other famous Neros to give us their perspective on playing the crazed emperor! Christopher Biggins and Anthony Andrews, from *I, Claudius* and *AD: Anno Domini* respectively, were both surprised, but pleased, to make an appearance on a *Doctor Who* DVD, as neither have appeared in the TV show itself. I thought we might be being a bit ambitious trying to get them – with Mr Biggins being in particular demand, as he'd recently won ITV1's *I'm a Celebrity... Get Me Out of Here!* – and our budgets are tight... but fortunately, both he and Anthony are very proud of the shows that featured their Nero performances. And finally we have the writer of last year's *Doctor Who* episode *The Fires of Pompeii*, James Moran, on hand to talk about the relationship between the 1965 and 2008 versions of the Roman Empire..." DWM

> **"Although *The Romans* has a tongue-in-cheek approach, it's quite historically accurate..."**

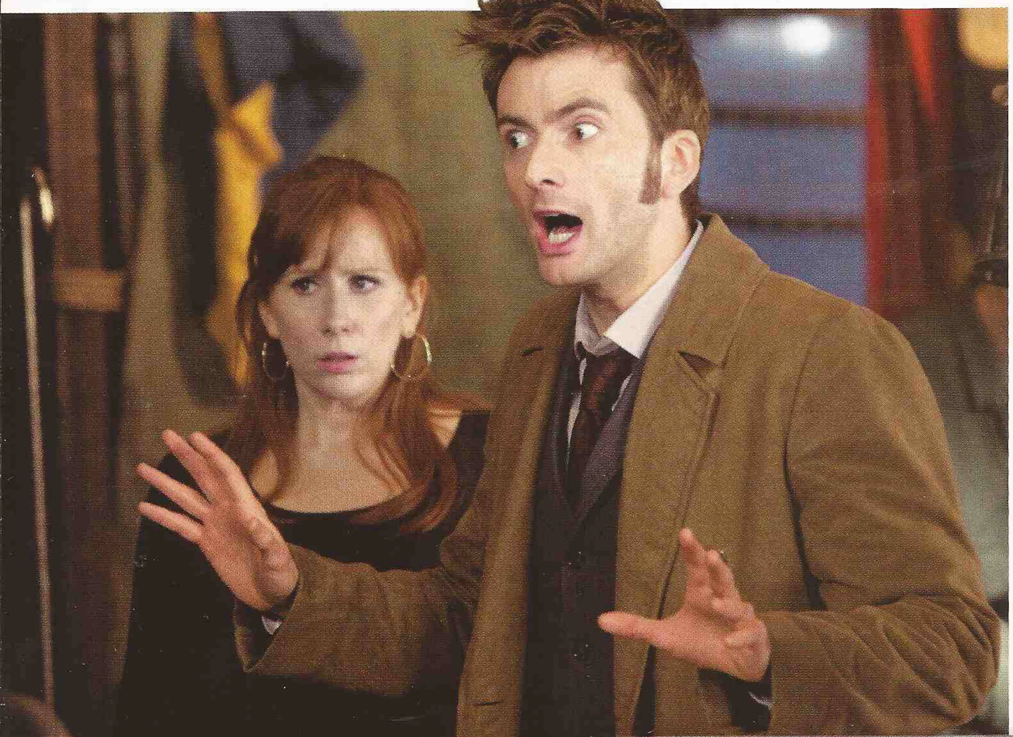
RAY BARRETT
Bennett/Koquillion



MAUREEN O'BRIEN
Vicki

WILLIAM RUSSELL
Ian Chesterton

The Doctor and Donna crash to Earth during the Second World War! **David Darlington** uncovers this new adventure...



IN A NUTSHELL...

WHEN THE SKY RIPS OPEN SOMEWHERE OVER DOVER, TWO OBJECTS hurtle out of the Vortex and crash-land in the sea. One is the TARDIS, out of control and freefalling – but the other, a mysterious crystalline sphere, is far more sinister.

The Doctor and Donna are rescued and taken to a secret command centre in the Dover cliffs. It's May 1940, and Vice-Admiral Ramsey is about to finalise one of the most daring plans of the Second World War: Operation Dynamo. But something else has got inside the War Tunnels, a parasitic Nemonite from the crashed sphere. Its aim is to possess all humans and spawn millions of young. The Doctor and Donna must fight for their lives in order to save both Operation Dynamo and the world at large.

BBC AUDIO
DOCTOR WHO
AN EXCLUSIVE AUDIO ADVENTURE
The Nemonite Invasion
by David Roden
READ BY CATHERINE TATE

The Nemonite Invasion

WRITTEN BY David Roden | **READ BY** Catherine Tate | **AUDIO READING** BBC Audio | **PRICE** £9.78 | **OUT** 12 February 2009

Older readers might remember... does the name of the writer of this story ring a distant bell? To put you out of your misery, David Roden was the co-writer of the 1993 *Doctor Who/EastEnders* charity adventure *Dimensions in Time*, who popped up again recently to provide a tale for Dan Abnett's *Story of Martha* collection. And hot on the heels of that, he's now written this World War II adventure, the third in a series of original audio stories for BBC Audiobooks. So how did he come back into the orbit of *Doctor Who* in 2009?

"I didn't consciously choose to avoid *Doctor Who* after *Dimensions in Time*," Roden reveals, "which I *love*, by the way! It was a fun and frivolous piece of telly designed to raise money for charity – which it did – and it got, frankly, *enormous* ratings! I think it's the 'Marmite' of *Doctor Who*. Russell T Davies loves it! But I simply wanted to do other things. I went on to work with Derek Jarman, put myself through film school, took a screenwriting course, made a lot of short films, started script reading and script editing, wrote loads of scripts... and somehow woke up one morning at BBC Wales in Cardiff! I worked in script development there and loved it, I'd go back tomorrow if they asked me.

"Whilst I was there I was asked by Justin Richards if I'd like to contribute a story to the Martha anthology – and I jumped at the chance. That was a great experience, and the team at BBC Books was very supportive and encouraging. The finished book is brilliant, the other short stories are cracking. About a week after delivering the Martha story, Michael Stevens at BBC Audiobooks asked me to do an audio adventure – which I agreed to immediately. A 15-year round trip!"

"David was recommended to me by [BBC Wales script editor] Gary Russell," says Michael Stevens "And with *The Nemonite Invasion* he's visiting an era of modern history which he knows a lot about, and which has been seldom visited by the Doctor himself on TV."

"I've never written anything like this," Roden confesses. "I'm used to writing scripts where you rely on an actor's look, or an action, and information is provided for an audience by subtext in the dialogue or performance. So it's been a fascinating process to be involved in. You try to leave breathing space for sound effects and music. For instance, there's a really beautiful moment where one of the characters is listening to *Ave Maria* on a gramophone, just after a massacre of troops has taken place in the War Tunnels... and the sound effects and music are extraordinarily subtle, but also extremely powerful. It's great to help inspire moments of creativity like that. All credit to Simon Hunt's music, Kate Thomas' direction and Catherine's performance! The whole production process has helped create such a vivid atmosphere that I think the listeners will really get a sense of musty old U-Boats, and foggy seas..."

"I've seen it commented that the length and format of these audio exclusive stories is quite unusual," Roden continues, "and that some writers can't adjust to this odd format. I didn't particularly have any issues other than I wanted to write more than I was allowed to. Poor Michael had to keep telling me off! But I really like the pace of the format. You have to dive into the story straight away, hit the ground running. I was astonished, though, at how much story and incident a full-on *Doctor Who* eats up. If you're not careful you find yourself in danger of flagging and running out of 'things happening'. But *Doctor Who* is a strange programme anyway – it's one of the only shows where expository dialogue is whole-heartedly encouraged. Normally, writers are scowled at if they put a line in a script that explains what is going on, but oddly it seems to work with *Doctor Who*. It somehow helps to 'sell' it."

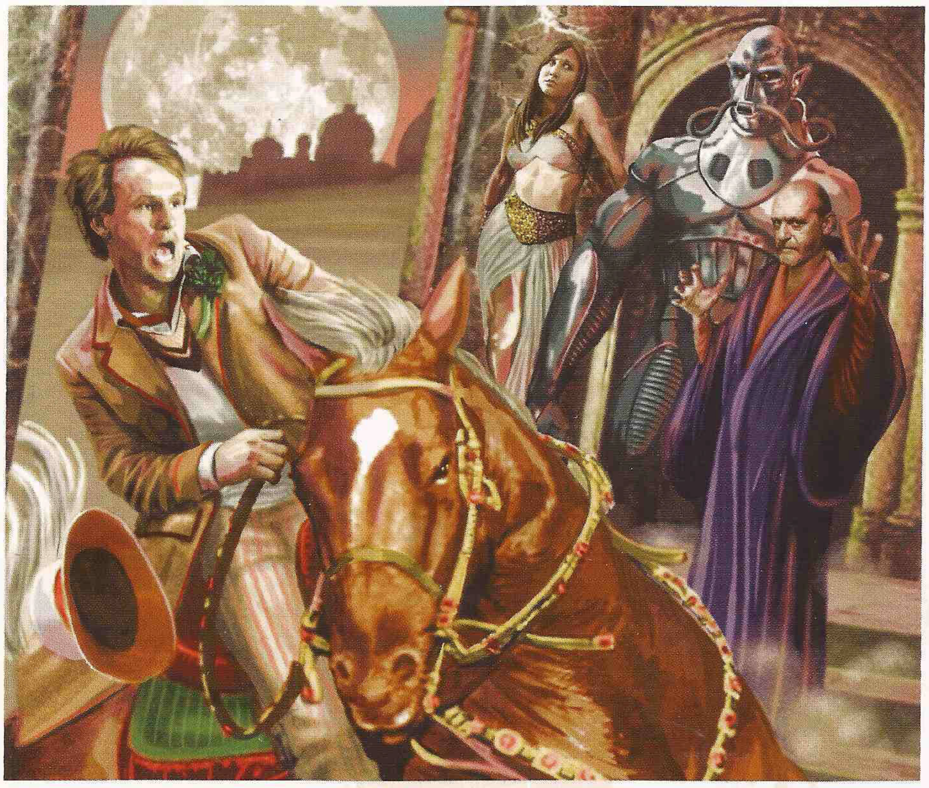
Was David told up front that his story would be read aloud by Donna Noble herself? "No, the narrator was not revealed to me at the outset, and I'm kind of glad about that – I think I might have ended up cynically giving all the best lines to her character, rather than telling the story truthfully. But I love Donna, she makes me howl with laughter. She's such fun to write for! I was sent a preview copy of the two CDs on my birthday, and it was the best birthday present I could have wished for. Catherine has a great lightness of touch, yet also has real weight when required. She really brings the story to life beautifully... so I spent most of my birthday in a darkened room, laughing! I think my work colleagues thought I was very odd..."

> **"*The Nemonite Invasion* sees the Doctor visiting an era of history that we've seldom seen on TV..."**

It's the second Catherine Tate reading in succession for this still-young range. "It's been wonderful having Catherine read *The Forever Trap* and *The Nemonite Invasion*," says Michael Stevens, "and hopefully we will work with her again. As for Donna, though... for the time being she won't feature in future 'audio original' stories. When we catch up with the Doctor again after *The Nemonite Invasion*, he'll be travelling alone..."

AUDIO PREVIEW

The Black Guardian has returned! **David Darlington** investigates the Fifth Doctor's latest adventure...



IN A NUTSHELL...

"...IT'S AN OLD, OLD LEGEND OF THE DESERT PEOPLES. Khurafa was a man, a man of the tribe of Udhrah. He disappeared one day, and when he returned he said he had been carried off by the Djinn; by the creatures of subtle fire, whose trails are seen in the night skies...."

The search for the Key to Time has stalled: the next segment does not appear to exist anywhere in the Universe. Forced into a temporary alliance with one of his greatest enemies, the Doctor suggests a course of action that is a validation of chaos itself.

Thrown at random across space and time, the Doctor and Amy arrive in ninth-century Sudan, where the greedy Lord Cassim is hoarding gold from the Legate of the Caliph. But why does Cassim look so familiar? What is the mysterious Djinni that lives out in the desert? And why does it need so much treasure?

THE DESTROYER OF DELIGHTS is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. and to download. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

BIG FINISH

The Destroyer of Delights

WRITTEN BY Jonathan Clements | **STARRING** Peter Davison, Ciara Janson, David Troughton, Jason Watkins, Jess Robinson, Bryan Pilkington, Paul Chahidi, Will Barton, David Peart | **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** February 2009 | **AVAILABLE** www.bigfinish.com

The *Key2Time* mini-series of audio adventures continues this month with *The Destroyer of Delights*, the first double-disc, four-part release from the pen of Big Finish stalwart Jonathan Clements, who seems rather pleased at the opportunity.

"The wondrous luxury of a hundred minutes!" he enthuses. "So much lovely room..."

Although it comes in the middle of this mini-series, everyone involved in the story's development is careful to ensure each 'segment' of the series is an entertaining, fulfilling story in itself rather than just a component of a larger serial. "My story could have been the first or the last in the sequence, with a little tweaking," Clements points out. "*The Judgement of Isskar* [last month's release] ended on a cliffhanger, so there was some to-ing and fro-ing about how to resolve it. The baton I was handed was an antagonist with infinite, godlike power – so I had to limit that power, and to make the diminishing of that power the core of the story. I also needed a reason why Peter Anghelides' story, *The Chaos Pool*, was to be left 'til last. Beyond that, I was left to my own devices."

After the epic chase across all of space and time that was *The Judgement of Isskar*, a change of pace and approach was called for, and *The Destroyer of Delights* is a more intimate and grounded tale set in our planet's own history. "I'm rather old-fashioned in my approach to *Doctor Who*," Clements confesses. "I was so pleased when Big Finish asked me for a historical story, I really have such fun with those. The Doctor loves Earth – he has this inexplicable, unconditional attachment for it that brings him back here again and again – and there is so much to talk about in human history that it seems almost wasteful to send him off to Planet Rarg to fight the Briggzons. I spent so much of my working life writing about the historical past that a day rarely goes by when I don't think, Blimey, what if the Doctor was there to see that...? And the last time I set something in the far future on an alien world – the Eighth Doctor story *Immortal Beloved* – a bunch of people assumed it was set in ancient Greece, anyway! I guess what I'm aiming for is something very much in the spirit of [1964 story] *Marco Polo*. Told you I was old-fashioned!"

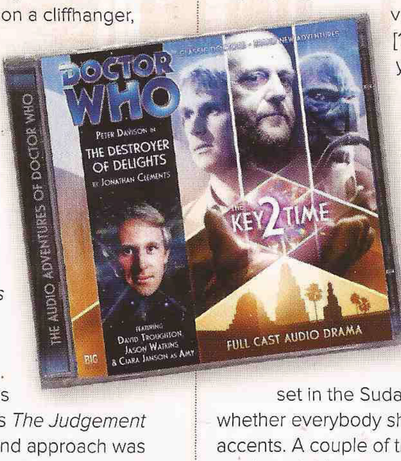
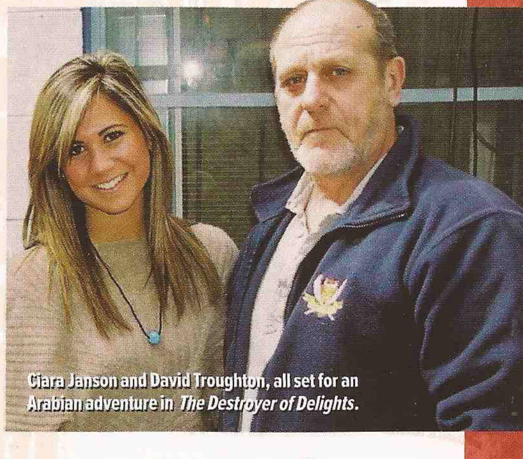


Illustration **BRIAN WILLIAMSON**

"David Troughton is simply fantastic as the Black Guardian..."

"I love Jonathan's script," grins director Lisa Bowerman, during a recording break. "It's set in the Sudan, and we were debating whether everybody should have middle-eastern accents. A couple of the actors I've cast have fabulous Arabic accents, but we decided it would have been a bit *Carry On Up The Sahara*..."

One or two member of that cast are new names playing established parts, though – with *Midnight's* David Troughton popping up throughout this season as the Black Guardian, a character previously portrayed by the late Valentine Dyall. "We'd worked with David very recently in the **DWM** freebie story *Cuddlesome*," points out producer David Richardson. "That was the first thing I worked on at Big Finish, and he was superb in it! So I presented the idea of using David as the Black Guardian to Jason and Lisa, the two directors of this series, who thought it was fantastic. Jason Watkins [Legate of the Caliph] was recommended to us by Mark Gatiss, and he has also been excellent – he and David both have beautiful qualities in their voices, hearing them working together is wonderful."



Ciara Janson and David Troughton, all set for an Arabian adventure in *The Destroyer of Delights*.

"This story is a companion piece to a story I wrote for the *Short Trips* collection *The Ghosts of Christmas*, called *The Nobility of Faith*," concludes Clements, "which had the Fourth Doctor meeting Aladdin, told in the style of the Arabian Nights. 'The Destroyer of Delights' is just one of many names for 'Death' in the Arabian Nights..." DWM

GALAXY FORUM

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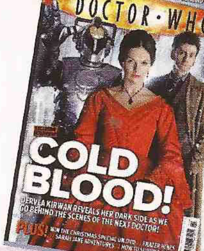
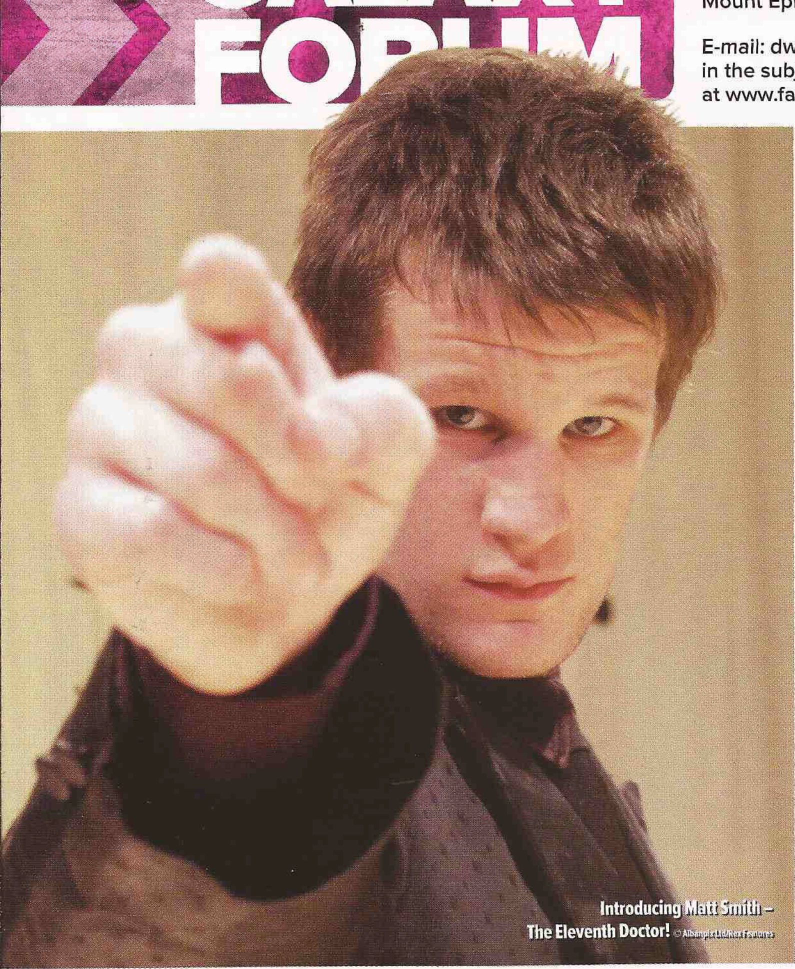

DOCTOR·WHO
COLD BLOOD!
DERVLA KIRWAN REVEALS HER DARK SIDE AS WE GO BEHIND THE SCENES OF THE NEXT DOCTOR!
PLUS!


Introducing Matt Smith – The Eleventh Doctor! © Albanpix Ltd/Rex Features

Letter of the Month...

Has Matt Smith already set some sort of record? At 6.10pm on 3 January, the credits roll on *Doctor Who Confidential: The Eleventh Doctor*. At 6.16pm Gareth McLean writes in the *Guardian* blog: 'A topic for discussion will be how long Smith has signed up to play the Doctor for. Smith could be Christopher Eccleston all over again...' Exactly six minutes for media speculation to begin about when he'll leave! Odds on the Twelfth, anyone...?

Meanwhile, huge thanks and praise are due to David Tennant for all that he's brought to the role. Three years ago I thought Christopher Eccleston would be irreplaceable, only to be proved spectacularly wrong. I wish Matt all the very best!

STEPHANIE COUVELA EMAIL

Stephanie's letter wins her a copy of *The Next Doctor*, out now on DVD from 2entertain price £15.99.

"Matt is attractive, charismatic and has a sense of eccentricity..."

The surprise announcement of the casting of the Eleventh Doctor took *everyone* by surprise! But you were quick to write in with your opinions...

THE *REAL* NEXT DOCTOR!

I sat down at 5:35pm on 3 January awaiting nervously and with great trepidation the announcement of who exactly would be Number 11. I had already decided three requirements that I wanted for this new Doctor:

1. Not a woman (it's just *so* wrong!)
2. Not an old bloke (I'm not ageist, just thinking practically! Can you imagine a 60-year-old hanging off a window-cleaning cradle?!)
3. A little bit of a fitty (we all need some eye candy on a Saturday night and they are following on from David Tennant... point proven!)

And would you look at that, Matt Smith has them all! Mr Moffat you are a genius. Bring on 2010!

EMILY BRIDEWELL FACEBOOK

Like many others, I'd never heard of Matt Smith until the announcement, but I think that unfamiliarity will work in his favour. He looks great – an 'old head on young shoulders' kind of look. He certainly shows that he has the potential to carry off the role, and he has lots of time to get used to the idea. I look forward to it.

PHIL LONGWELL SOUTH KOREA

The casting of Matt Smith as the Eleventh Doctor is very pleasing indeed. Matt is attractive, charismatic and epitomises the sense of eccentricity required to be an outstanding Doctor. I envisage him bringing back the flamboyance of Jon Pertwee with a dash of Davison's sense of justice and a hint of Tom Baker's bohemian irreverence. Hopefully his costume will have a sense of the nineteenth-century dandy about it with a touch of Oscar Wilde. This seems like really inspired casting. I'm so excited I might dance a jig all night.

MARK GOACHER ESSEX

The casting of Matt was brilliant decision, brave and just what the programme required. This is what it must've been like in 1974, when the very well known Jon Pertwee was replaced with the virtually unknown Tom Baker, who made it his own. I for one am very excited to see where Steven Moffat and Mr Smith will take us next year and would like to congratulate them on what hopefully will be one of the best times of their lives.

DAMIEN STOREY BRISTOL

The moment in the *Confidential* interview when Matt Smith started wiggling his fingers and looking surprised at his own responses I was sold. There have been quite a few good actors linked recently with the role of the Doctor, but very few have had that 'it' thing. That (cliché alert!) Doctorishness.

Well ladies and gents he's got it. And I can't wait to see what he does with it.

VIN MARSDEN HENDRICK LEEDS

He's too young, he's too young, he's too young! Well, that was my initial thought on watching the announcement. But, on watching it again... he has that slightly un-human look to him, great hair, love the thing he was doing with his hands, a really good voice, passionate about the role... *but he's too young!*

I love Steven Moffat's work and I trust him, but I fear that *Doctor Who* will be going down the *Young Sherlock Holmes*/*Smallville*/*Buffy* route which will alienate some of the current audience – including me, I'm afraid. No – stop it, be positive! Good luck Matt Smith!

AARON WEDGBURY TEWKESBURY

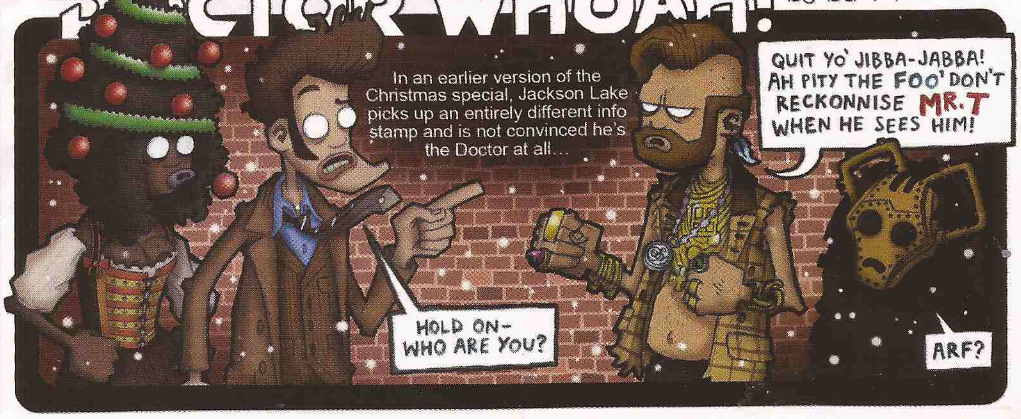
Matt seems like he'll take everything in his stride – and he'll need to! – and seems very excited about having the part. He does have a certain mercurial quality about him – you want a Doctor that you can't predict, who's different, ethereal and alien. It was pleasing to hear Matt say that he'll take parts of his own character and create a very personal Doctor.

EMMA WHITNEY FACEBOOK

I was lucky enough to see Matt in both *Swimming With Sharks* acting alongside Christian Slater and *That Face* in the West End last year in two very contrasting roles. There's no doubt in my mind that he's a very good actor and I'm really pleased that he's got the role. May I take this opportunity to wish him the very best!

BRIAN BATE LONDON

I know that Matt Smith will probably be amazing, but I really wanted


DOCTOR WHOAH! by baxter
In an earlier version of the Christmas special, Jackson Lake picks up an entirely different info stamp and is not convinced he's the Doctor at all...
HOLD ON– WHO ARE YOU?
QUIT YO' JIBBA-JABBA! AH PITY THE FOO' DON'T RECKONNISE MR. T WHEN HE SEES HIM!
ARF?

AND YOU TEXTED US TO SAY...

NEIL NEWCASTLE: 'Loved the Trigger-inspired joke about John Lumic's wheelchair! Had me in stiches!' • **GREG** WIDNES: '*Terror of the Zygons* to DVD please BBC and 2entertain!' • **GARY RAWLINSON**: 'Well done to *The Sarah Jane Adventures* for getting a 3rd series, what a great show!' • **FRANKLIN LONGSIGHT** MANCHESTER: 'Dr Who Mag! Best idea since 1st broadcast episode!' • **DAVE GRAHAM** HULL: 'A time travelling Matt! what a great choice!' If you want to text us on anything *Doctor Who*-related, just text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep your message to 160 characters or under, and the best will appear on this page...

* Service Provider: Eckoh (UK), Herts, HP3 9HN.

the Eleventh Doctor to be ginger! Remember the Doctor asking Rose "Am I ginger?" after his last regeneration? Well, I hope one day the Doctor gets his wish.

LARISSA VOWLES FACEBOOK

Find out more about Matt Smith on page 4. But enough about the next Doctor. What about, er, *The Next Doctor*?

***The Next Doctor* – better or worse than *A Fix With Sontarans*?**

■ CHRISTMAS CRACKER?

Exactly the right combination of the slapstick *The Runaway Bride*, the action-packed *Voyage of the Damned* and the emotional *The Christmas Invasion*, this is as near to perfect as *Doctor Who* gets.

I'm slightly surprised by the fact how *every single* Cyberman was luckily onboard the CyberKing, but after seeing clips of all ten Doctors, I can forgive the story anything at all!

NICK PEAT LANCASTER

David Morrissey was ace but surely the award for best performance by a guest star since the series' return has to go to Dervla Kirwan. Her performance was so cold and subtle but at the same time moving.

NEIL LLOYD MANCHESTER

Daft, stupid, heartwarming, exciting, with more than just a little winter melancholy... the 'Next' Doctor (Morrissey) neatly summed up the episode as a whole.

DAVID MACGOWAN MANCHESTER

The stunt sequence at the start was hilarious! I bet that was so much fun to film, because I certainly had fun watching it. Rosita reminded me of a cross between Martha and Donna – Martha because of the accent and her caring nature towards the children, and Donna because of her lip!

KATY INGRAM LEEDS

What a disappointment the Christmas Special was. Apart from the acting, which was excellent as usual, the story and the concepts were something of a let down. What was the point of the ridiculous Cybershades? As far as I could see they added nothing to the story, but took plenty away (a throwback to cheap-looking monsters of days gone by). And at the end I had to check if I was still watching *Doctor Who* or *Transformers*, when the CyberKing lumbered into view. Too many ideas shoehorned into the running time.

NIGEL SHEEN EMAIL

I settled down to watch the latest Christmas adventure of *Doctor Who* with keen interest. The Doctor finds himself confronted with someone who may be another version of himself. They combine forces to defeat a returning foe from the series' past. And as they do so, are witnessed by a strident feminist in inappropriately garish clothing.

It's a fun story – but I enjoyed it even more the first time I saw this, in 1985, when it was called *A Fix with Sontarans*. A story which, I'm quite sure, all true fans will recognise as a *bona fide* classic. Do we think David Morrissey's performance will be as fondly remembered in years to come as the towering one offered by Gareth Jenkins? I think not.

ROB SHEARMAN EMAIL

You're a very silly man, Rob Shearman.

■ CARRY ON DWM!

I love how, in the latest **DWM** comic strip *The Stockbridge Child*, Mrs Porter is seems to be played by the late great Hattie Jacques. Who next, Sid James as King Silurian?

NEIL WHITE EMAIL

I really enjoy reading Neil Harris' *You Are Not Alone* articles, especially the one in **DWM** 403. In answer to Neil's challenge, none of the main characters in *Dad's Army* have been in *Doctor Who* as far as I can tell. Feel free to prove me wrong though...

ELEN WYNCOLL (15) EMAIL

Not quite, Elen! Alan Tilvern appeared in both series. Any other ideas, anyone...?

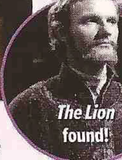
ON THIS MONTH

10 YEARS AGO

Tom Spilsbury fishes out his copy of DWM 275, from February 1999...

» Lion in wait!

'Missing episode found!' yelled the front cover of **DWM** 275, promising a full report inside. Said report revealed that a film print of the 1965 episode *The Lion*, one of many 1960s *Doctor Who* episodes missing from the BBC archives, had been discovered in New Zealand. The copy of the episode had been bought by Auckland film collector Bruce Grenville at a film collectors' fair in Napier. "I felt like Indiana Jones discovering the Ark of the Covenant," admitted Neil Lambess, who, with fellow fan Paul Scoones, helped recover the episode. Since then, one further missing episode has been returned to the BBC, but 108 are still lost...



***The Lion* found!**

» Big Beginning!

'Big Finish Productions, the company behind the recent audio adaptations of the Bernice Summerfield *New Adventures* novels, has secured a ground-breaking licence to produce all-new full-length *Doctor Who* audio dramas,' reported *Gallifrey Guardian* in **DWM** 275. The exciting news story revealed that ex-Doctors Colin Baker and Sylvester McCoy had already agreed to be involved, with a response awaited from Peter Davison. "As far as the BBC is concerned, these new stories are seen as part of the official *Doctor Who* canon," said BBC Worldwide's Steve Cole, proudly.

"It's the job I've always wanted," sighed Big Finish producer Gary Russell, contentedly. Aww, bless.

» Do it yourself!

WHY DON'T YOU...

The news about Big Finish was well-timed, with **DWM** running an article about other fans making their own homemade *Doctor Who*. **DWM** gave its verdict on eight fan-made films, with the panel's favourite turning out to be *The Millennium Trap* (9.5 out of 10). "A kind of cross between *The Claws of Axos* and *The Evil of the Daleks*," reckoned **DWM** of the black-and-white film staring Nick Scovell. "It's paced like real *Doctor Who* and very impressive."

The panel's least favourite film was *Time Rift* (4 out of 10) a four-parter starring *New Adventures* novelist Jon Blum as the Seventh Doctor, who "exasperatedly hisses 'Hace!' over and over again to his prima donna companion's flouncing and whining." "Too much talk, too little action; an attempt to evoke an era of the show while missing the point of that era entirely," was **DWM**'s final verdict, after two 'Please God Stop!' cards had been played before the end of Part Two.

» Goodbye Michael

As **DWM** published an Obituary to Michael Craze, who had played Ben Jackson in the 1960s, his co-star Anneke Wills (Polly) described the day of his funeral in *Timelines*. "And the missing him goes on..." DWM

Michael Craze remembered

NEXT TIME...

THE DALEK INVASION OF AMERICA!

Back in the 1960s, the Daleks nearly starred in their own TV show, made in the USA. Scripts were written, contracts signed... but ultimately, it was never seen. For the very first time, **DWM** reveals the full story behind the legendary spin-off series that never was...

ROBERTS OF DEATH!

DWM catches up with acclaimed scriptwriter Gareth Roberts and chats exclusively about his work on *Doctor Who*, *The Sarah Jane Adventures*... and the forthcoming Easter Special, *Planet of the Dead*!

IT'S THE END

... of the entire universe! Tom Baker's final story as the Doctor, 1981's *Logopolis*, goes under the spotlight in *The Fact of Fiction*.

HAPPY EVER AFTER?

Majenta's past catches up with her in a Part One of a brand new comic strip – *Mortal Beloved* by Dan McDaid with art by Sean Longcroft.

PLUS!

The Time Team, *Production Notes*, news, previews and loads more!

Daleks conquer and destroy – only in DWM 406!

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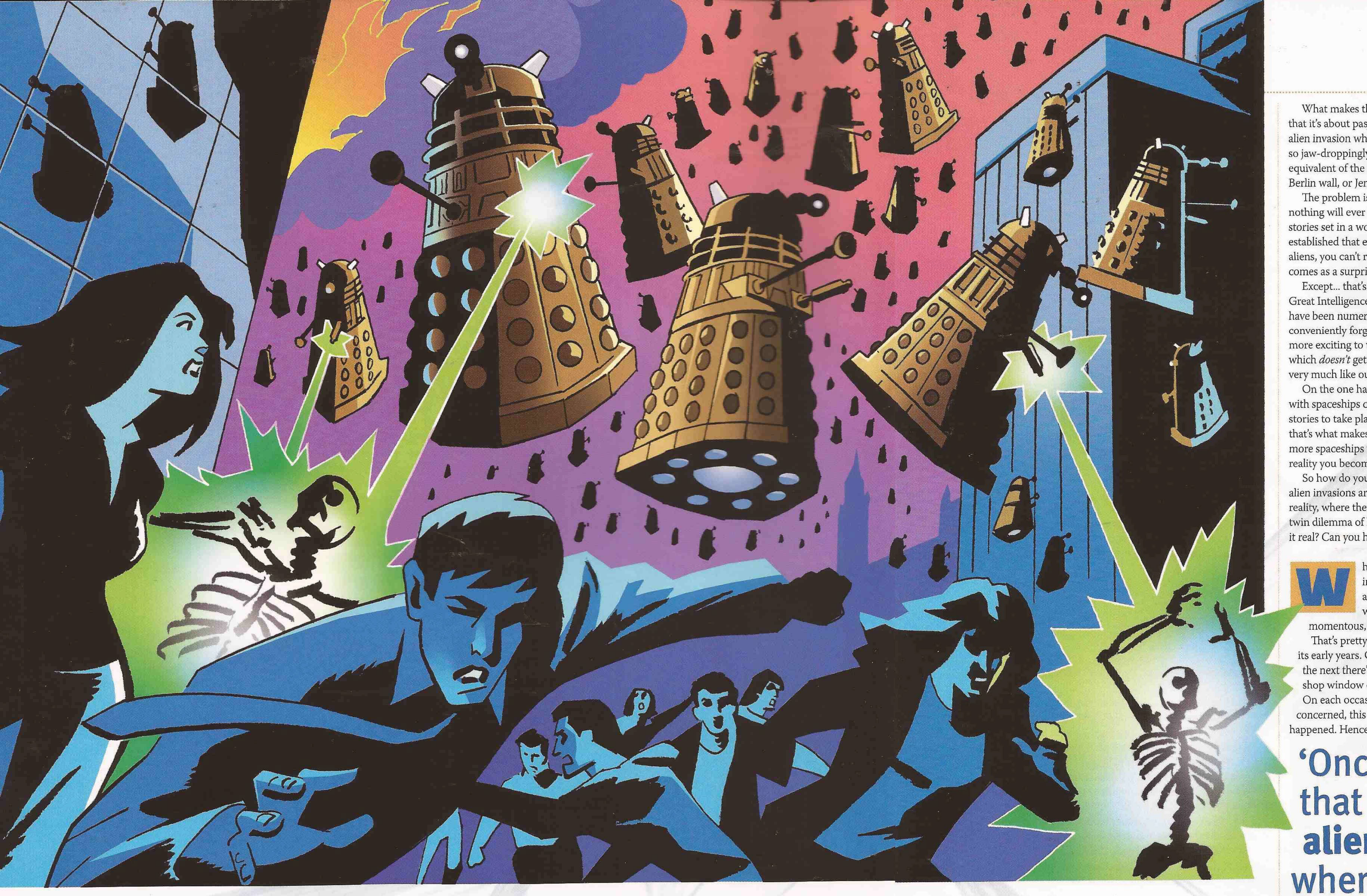

REALITY TV

Daleks! Cybermen! Yeti! Autons! Slitheen! And that's to name just a scant few of the many monsters to have invaded Earth over the last five decades. So how come hardly anyone seems to remember these events in the *Doctor Who* universe? **Jonathan Morris** considers this peculiar problem of public perception...

Illustrations: **Adrian Salmon**

A third of the world's population has taken to the rooftops and is threatening to jump. The face of an alien life form has been broadcast live across the globe. The British Prime Minister has appeared on national television pleading for help. A sonic wave has smashed every window in London. And a vast craggy spaceship is now hovering in the skies directly over the Houses of Parliament.

This is it. The final irrefutable proof we are not alone in the universe.

Nothing will ever be the same again.

It's a fantastic moment. *Doctor Who* at its best. But it also creates a problem...

What makes that moment so extraordinary and thrilling is that it's about passing a point of no return. At last we have an alien invasion which can't be hushed-up. It's a moment so epic, so jaw-droppingly huge, it would change the whole world. It's the equivalent of the assassination of President Kennedy, the fall of the Berlin wall, or Jemini coming *first* in the Eurovision Song Contest.

The problem is, once you've told the story which establishes that nothing will ever be the same again, you can't go back to telling stories set in a world where nothing has changed. Once you've established that everyone on the planet is aware of the existence of aliens, you can't really tell any stories where the existence of aliens comes as a surprise.

Except... that's what *Doctor Who* has *always* done. Ever since the Great Intelligence ensnared London in 1968's *The Web of Fear* there have been numerous extra-terrestrial incursions which have been... conveniently forgotten. This is for one simple reason; it's much more exciting to tell alien invasion stories set on a version of Earth which *doesn't* get invaded by aliens all the time. A version of Earth very much like our own.

On the one hand, you want to be able to tell big, dramatic stories with spaceships crashing into Big Ben; on the other, you want your stories to take place in a reality recognisable to the viewer, because that's what makes those moments so big and dramatic. But the more spaceships you have crashing into Big Ben, the less based in reality you become.

So how do you maintain the show's 'fictional universe', where alien invasions are commonplace, whilst keeping it grounded in our reality, where they're conspicuously absent? How do you solve the twin dilemma of keeping the show internally consistent and keeping it real? Can you have your Slitheen spaceship cake *and* eat it?

Why's it important to achieve both at once? Well, imagine for an instance that *Doctor Who* didn't attempt to maintain its own fictional universe, where the events of each story, no matter how momentous, were ignored the next week.

That's pretty much the approach the show took during its early years. One month there'd be Yeti in the underground, the next there'd be Cybermen in the sewers, the next there'd be shop window dummies gunning down innocent bystanders.

On each occasion, at least as far as the innocent bystanders were concerned, this would be the first time anything like this had ever happened. Hence their look of surprise.

Autons attack late-night shoppers in London, 2005...

Bong!!! Big Ben makes the news headlines in 2006...

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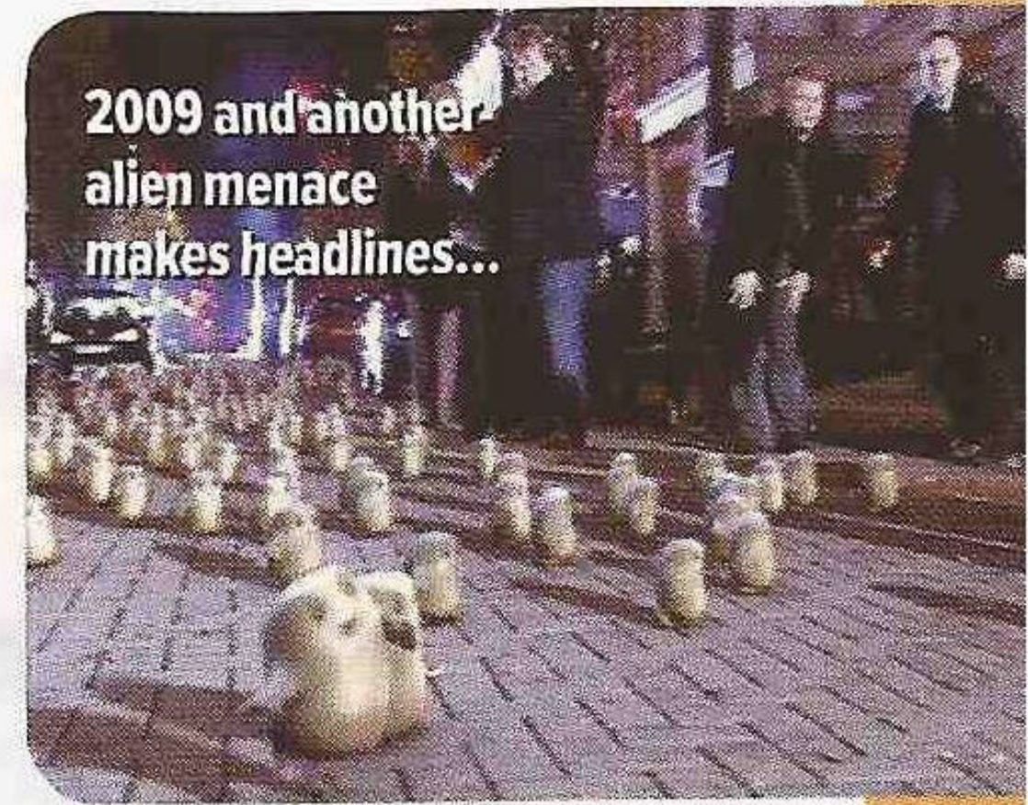
AMNN
WORLDWIDE EMERGENCY
PLANETS APPEAR IN SKIES



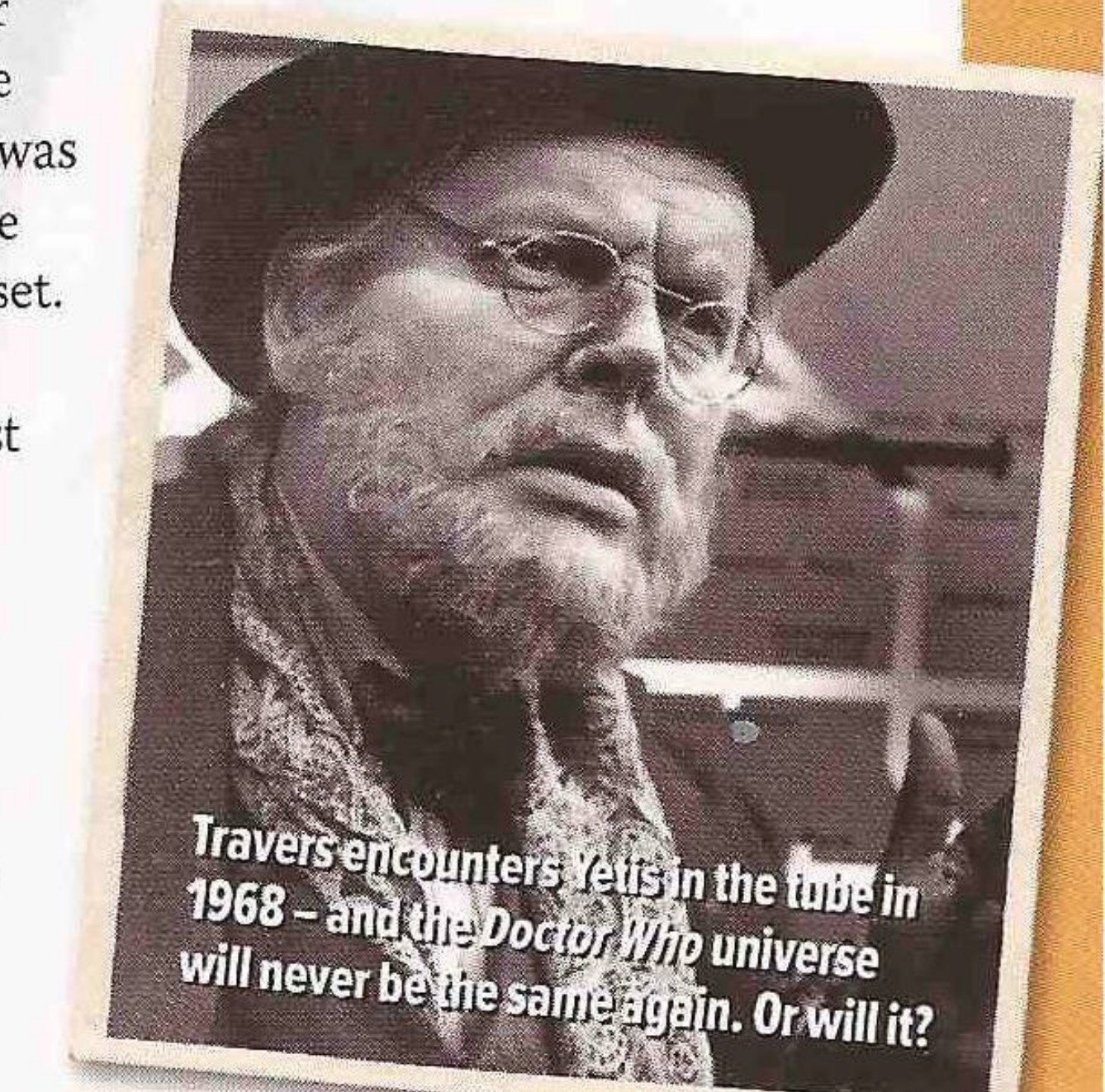
2009 and another alien menace makes headlines...

'Once you've established that **everyone knows about aliens,** you can't tell stories where the **existence of aliens comes as a surprise!**'

This approach wasn't unique to *Doctor Who.* Watch similar shows from the 1960s, such as *The Prisoner* or *Star Trek*, and you'll find an equally *laissez-faire* attitude to continuity. After all, the episodes wouldn't necessarily be shown in a particular order and, in the days before repeats and DVDs, the audience wouldn't be expected to recall the events of earlier stories. It was a convention of the time that every episode would commence with a clean slate and conclude with the *status quo* being re-set.

The problem for a 'continuous developing narrative' like *Doctor Who* is that the more you play the 'what happened last week doesn't matter' card, the more you test the audience's goodwill; it becomes increasingly difficult to care about what happens in a universe where nothing has any lasting consequences. And while you might have got away with it in the 1960s, you couldn't get away with it now. These days, *Doctor Who* has an ever-present past, which means nothing – *nothing* – can ever be forgotten.

'Continuity' has a bad reputation amongst some *Doctor Who* fans. Say the word and immediately some people will think you're advocating bringing back the Bandrils and having



Travers encounters Yetis in the tube in 1968 – and the *Doctor Who* universe will never be the same again. Or will it?

Cybermen out on the streets of London in *The Invasion*.

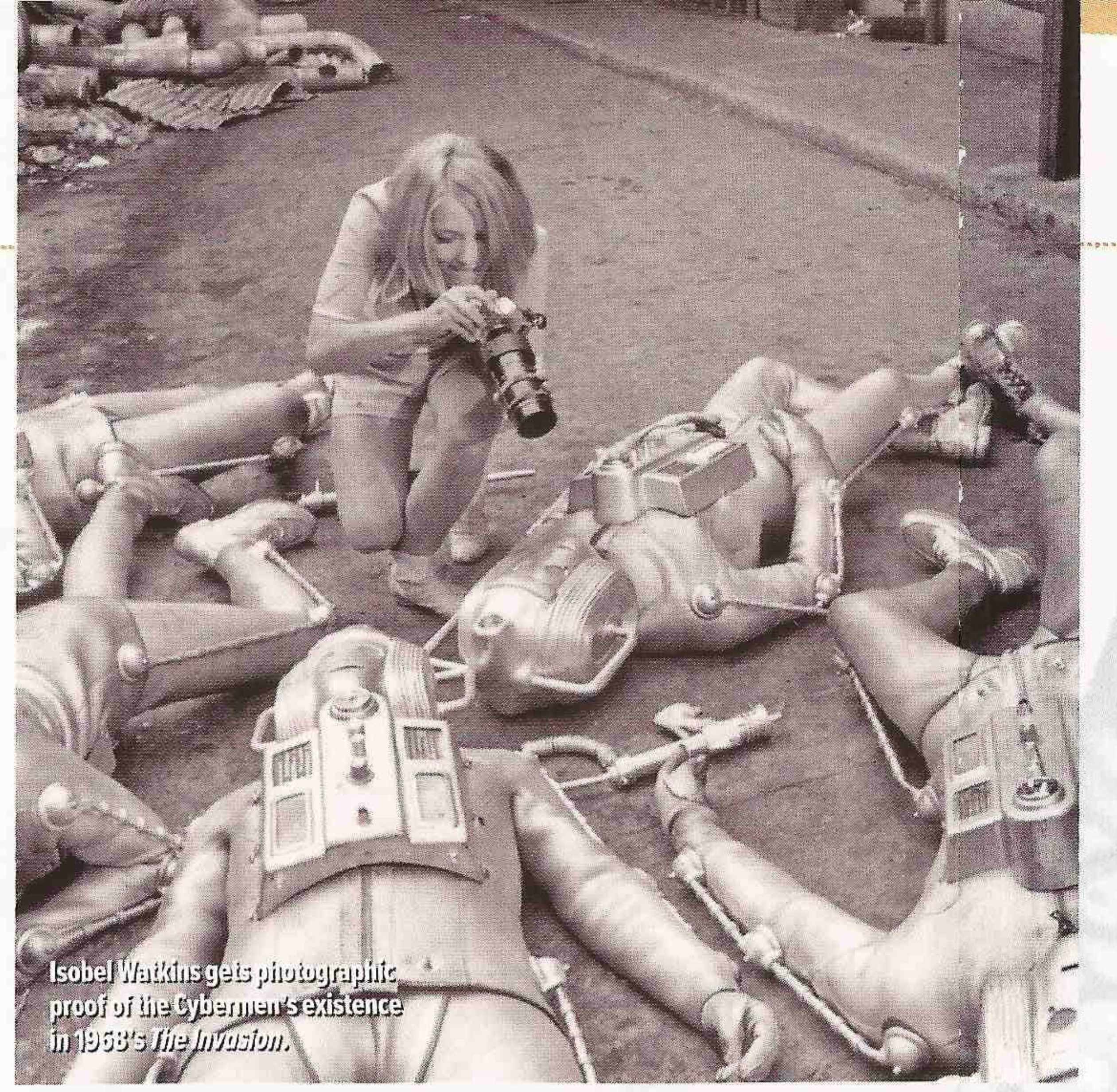
stories explaining why the Cybermen looked different in *The Tenth Planet*. Which, to be fair, has been the approach taken by some of the spin-off media, as well as that terrible episode of *Star Trek: Enterprise* which felt the need to explain why the Klingons' foreheads weren't as bumpy in the original series as they are now.

But continuity is not about including fan-pleasing back-references. It's about making sure a fictional universe is *consistent*. It means making sure that 'facts' which have been established are not then contradicted; in particular it means that characters within the fiction should behave in a plausible and rational manner based upon what they've experienced. It doesn't mean that things can't develop, but that developments should be logical. Most of all, it means that what happens in every episode *matters*.

The internal consistency of a fictional universe is central to its appeal. Think of the detailed world-building of the *Harry Potter* novels, or soap operas like *EastEnders* or *Coronation Street*. The reason why people care about the characters so much, why they invest so much of their time in the events of a fictional universe, is because the characters and the universes in which they live are so meticulously sustained.

Even the Queen is a follower of the Doctor's exploits these days...

With *Doctor Who*, continuity is even more important, because a significant portion of its audience consists of people who take the show very seriously indeed and who desperately want it all to make sense. I'm not talking about the fans. I'm talking about children.

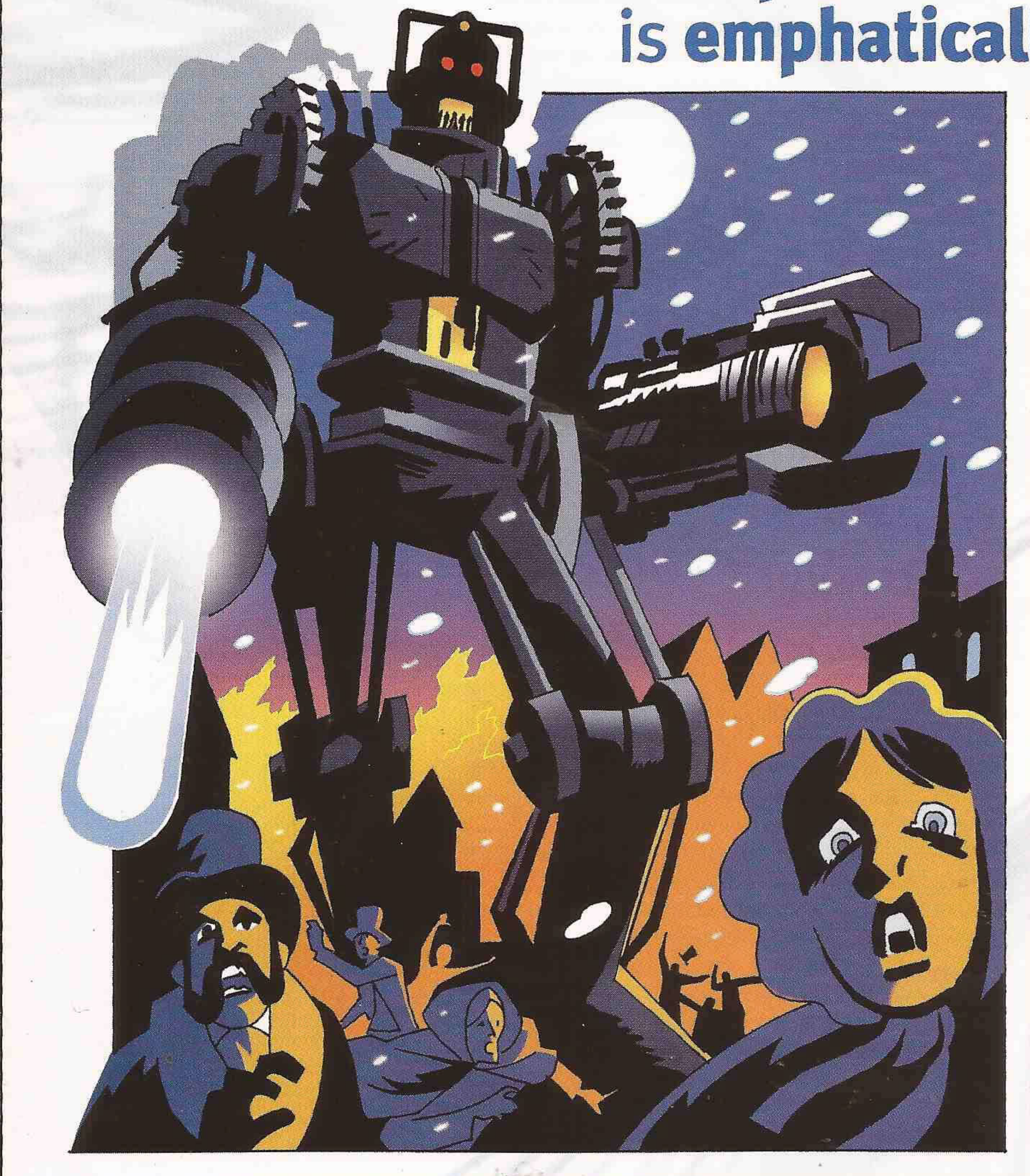


Isobel Watkins gets photographic proof of the Cybermen's existence in 1968's *The Invasion*.

When I say 'continuity,' I don't just mean events on Earth. You want the histories of the alien worlds and races to make sense as well; you want the science-fiction rules of time-travel to be consistently applied. The recent seasons of *Doctor Who* have largely got the continuity right – aside from some trivial errors about Rose's age and how many sugars the Doctor takes in his tea – though I can't be the only one who finds it impossible to watch *Dalek* now without wondering why it is that Van Statten doesn't know what a Dalek is after the events of *Journey's End*.

That's the other snag with depicting world-changing events; you end up contradicting all the stories which were set in a future where those world-changing events *hadn't* taken place. This is in contrast to those stories set in the past, which – with one notable and recent exception – have always been careful not to stretch credibility by including anything which might affect future events or contradict how 'proper' history is remembered. Adventures are either so small-scale and behind-closed-doors there would be no trace of them in the history books – *Tooth and Claw* – or are resolved in such a manner that they would've been subsequently forgotten because everyone involved is either dead, convinced they've been suffering from hallucinations, or will be taking the secret of what really happened that fateful night with them to the grave.

'The Next Doctor breaks all the rules about **stories set in the past** – the **CyberKing**'s attack is **emphatically not small-scale...'**

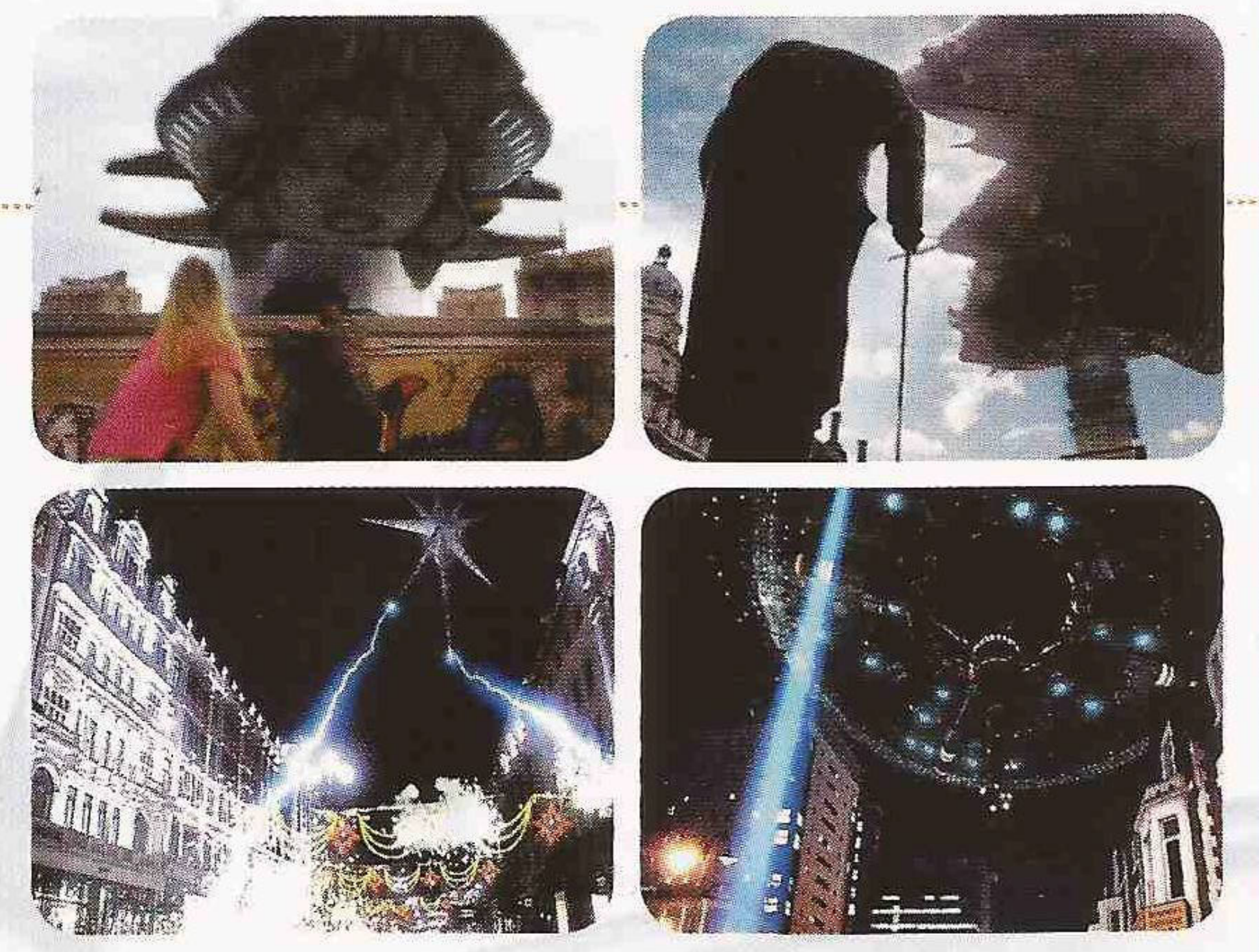


It's why you couldn't, for instance, tell a story where Vesuvius erupted and everyone in Pompeii survived, because we know that's not what happened. It would make the story feel glib, clumsy and irrelevant. 'Non-intervention' has always been the rule with *Doctor Who* stories set in the past, but not with those set in the present or the future.

The one notable and recent exception is, of course, *The Next Doctor*. Just as *The Christmas Invasion* breaks all the rules about adventures set in the present day, *The Next Doctor* breaks all the rules about adventures set in the past. The CyberKing's attack on Victorian London is quite emphatically *not* small-scale or behind-closed-doors. As Jackson Lake points out; "The events of today will be history, spoken of for centuries to come." To which the Doctor guiltily replies, "Yeah... funny that."

It's possible, if not particularly plausible, that the events of *The Next Doctor* could have been covered up or forgotten – Russell T Davies jokes on the podcast commentary that Torchwood are responsible, in their capacity as *Doctor Who* plot sticking plaster – but wouldn't that be undercutting the story? The CyberKing's attack is so thrilling *because* it is so ground-shaking (literally), so conspicuous, and affects so many lives. But it does so at the expense of the show's internal consistency; watching the story, viewers can't help but wonder why its events weren't remembered in the *Doctor Who* universe; and it does so at the expense of the show's realism, because viewers know that there *wasn't* an immense Transformer stomping around London on Christmas Day 1851, because if there had been, it would've been recorded in the history books.

This isn't necessarily a criticism of *The Next Doctor*. Breaking the rules is part of what *Doctor Who* is, and the notion that 'you can't go there because it creates problems for continuity' is an anathema to bold, creative storytelling. But you don't want to end up in a situation where the lack of internal continuity starts to drive the viewers away.



Close your eyes and maybe they'll go away! Just an average day in 1960s London, as the planet comes under attack again. ©Mirrorpix

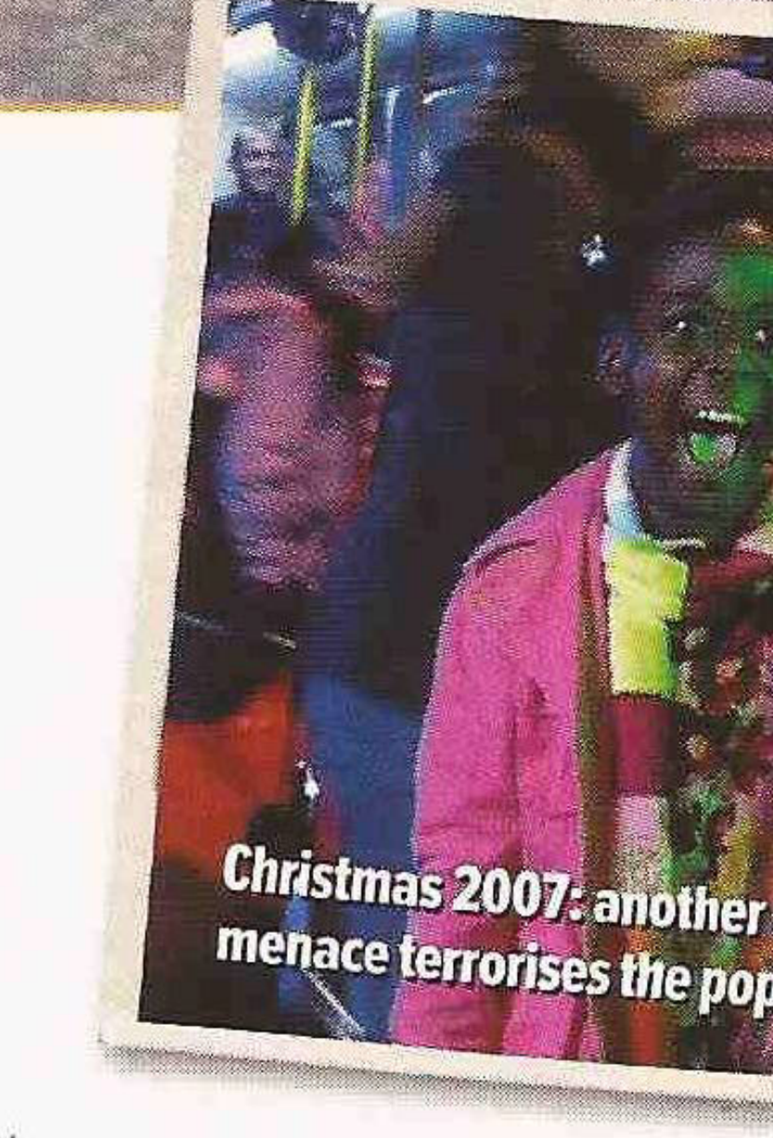
For example. The US series *24* has, for the most part, depicted the gritty adventures of secret agent Jack Bauer defending Los Angeles from the forces of terror. Okay, so nobody eats, sleeps or goes to the toilet, but apart from that, it's realistic. But in the latest season – 'Day 7' – at the end of the fourth episode, a nuclear bomb exploded in Los Angeles. What's the problem with that? The problem is, three or four episodes later – and as many *hours* later in terms of story time – people are driving around the city, going to work and acting as though nothing untoward has happened. Because the show's producers can't figure out a way of following-through on their apocalyptic set-piece, the whole internal credibility of the fictional universe falls apart. As a result, the audience can no longer 'willingly suspend their disbelief' because the people on screen aren't behaving as people would realistically behave in that situation.

And when a show's producers stop taking its continuity as seriously as its viewers, that's the cue for the viewers to switch off, because a lack of internal continuity demonstrates a lack of respect for the audience's intelligence.

But what if continuity was the *only* priority? Well, the danger then is that a show ends up accumulating so much baggage that it begins to lose its link with reality. One example of this is *Buffy The Vampire Slayer*. The series begins as a show about vampire-slaying in a typical American high-school in a typical American town, where nobody believes in vampires, where Buffy is desperate to keep her slaying a secret from her peers. Seven series later, it's a show about vampire-slaying in an American town where *everyone* who lives there knows about the vampires and that it's Buffy who slays them. It becomes a show about characters who live in *Buffy The Vampire Slayer*-land. But for audiences to care about what happens in a television series, it needs to appear realistic and relevant – it needs *verisimilitude*. Audiences don't care about what happens to people who live in parallel universes of the imagination; they care about people who live in universes which closely resemble their own.

This is, arguably, what happened to *Doctor Who* during the 1980s, where an obsession with continuity had become so all-consuming that you had stories like *Attack of the Cybermen*. Never mind the fact that it contains dull scenes with characters standing around discussing how it fits in with all the previous Cyber-stories; the real problem with this story is that it attempts to reconcile the *Doctor Who* version of the 1980s, with its Cyber-invasions and peripatetic planets, with the 1980s as they *actually* took place. And the more it tries to make them fit together, the more it draws attention to the fact that they really, really, *really* don't.

Over the past four years, we've seen *Doctor Who* embarking down that road again. Ever since *The Christmas Invasion* the show has been set in a fictional universe where people, increasingly, treat alien incursions as a fact of life. After all, they've not only seen a Sycorax spaceship over the Houses of Parliament; they've seen Autons and Cybermen, and Daleks over Canary Wharf; they've seen a killer Christmas webstar and a disappearing hospital; they've seen the Prime Minister order the death of the US President on live television and they've seen Buckingham Palace narrowly avoid being flattened by a flying ocean-liner; Earth's atmosphere has been set alight and the whole planet has been shifted to another corner of the universe and back again. And on top of that, the city of Cardiff has almost been wiped off the face of the planet more times than anyone cares to remember. (But then again, it *is* only Cardiff.)



Christmas 2007: another alien menace terrorises the population...

The danger is that if the show becomes about life in a world which bears no similarity to our own, it will not only lose the *verisimilitude*, it means that writers can no longer tell stories about ordinary people encountering aliens for the first time, because their stories will be taking place in a world where *everyone* remembers the time when the ghost of Uncle Bernie turned out to be a killer cyborg from a parallel dimension.

This was a problem in an episode of *The Sarah Jane Adventures*, where, for the purposes of the plot, Clyde's dad had to be sceptical about the existence of aliens. Which is fine, except he's lived through *Journey's End*, so he knows about Daleks and shouldn't be sceptical about the existence of aliens at all. Which meant an awkward juxtaposition of the story taking place in '*Doctor Who*-land' and somewhere resembling the real world. Even as the story attempted to address the inconsistency, by having Clyde's dad mention the Daleks, it drew attention to the inconsistency. Clyde's dad knows about Daleks – but is still sceptical about the existence of aliens...

The interposition of the fantastical into the mundane is a fundamental part of the show's appeal – Jon Pertwee famously

This one nobody could have missed: the Daleks steal the entire planet!

AND APPEARING AS THEMSELVES...

KENNETH KENDALL (*The War Machines*)

One of the first-ever BBC TV newsreaders, Kendall would've been a familiar face to viewers back in 1966 (though at the time this story was made, he was freelancing for ITN). Latterly, he was probably more famous for tracking the whereabouts of Anneka Rice's bottom in Channel 4's *Treasure Hunt*.

ALEX MacINTOSH (*Day of the Daleks*)

ALEX MacINTOSH
(Auderly House)

When Macintosh wasn't reporting on peace conferences at Auderly House, he was a newsreader, continuity announcer and presenter of *Come Dancing*. He made similar reality-bending appearances as a TV news reporter in *The Troubleshooters*, *Trial*, *R3* and *The Master*.

COURTNEY PINE (*Silver Nemesis*)

As the story begins, the Doctor and Ace can be found enjoying his 'wicked' jazz stylings. Ace gets the saxophonist to autograph one of his tapes, which later proves to be quite literally instrumental in frustrating the Cybermen's plans. Because Cybermen don't get jazz.

ANDREW MARR (*Aliens of London*)

BBC politics pundit and Dobby the House Elf lookalike Marr described his cameo as 'like being asked to carry a spear in the first performance of a lost Shakespeare play'. As such, his appearance lends the episode some much-needed gravitas and credibility.

Also featuring: *Blue Peter*'s Matt Baker and his amazing spaceship cake.

QUEEN ELIZABETH II (*The Idiot's Lantern*)

Afforded only a brief cameo role in *Silver Nemesis*, Her Royal Highness finally took centre-stage in this tale-of-tilted-camera-angles courtesy of some archive footage of the Coronation. Her appearance proved such a hit with viewers the show's producers brought her back for the 2007 Christmas Special, *Voyage of the Damned*.

HUW EDWARDS (Voiceover only – *Fear Her*)

NEWS 24
COUNTDOWN TO THE GAMES

It's reassuring to know that in the year 2012 this smoothly-spoken Welshman will still be one of the BBC's pre-eminent broadcasters. It's less reassuring to know that in the year 2012 he will undergo some sort of mental breakdown and start talking a load of sentimental codswallop about the Olympic flame.

TRISHA GODDARD (*Army of Ghosts*)

In this week's edition of *Trisha Goddard* a woman is in love with an incorporeal grey blob. So one of the more straightforward episodes, then. It's just a pity we never get to see the moment where the blob transforms into a Cyberman and proceeds to 'delete' Goddard and her studio audience.

Also featuring: spirit-botherer Derek Acorah, *Cash in the Attic*'s Alistair Appleton, Babs Windsor in *EastEnders*.

ANN WIDDECOMBE (*The Sound of Drums*)

Loveable Conservative crackpot Widdecombe has backed several Prime Ministerial candidates in her time – Michael Ancram, Kenneth Clarke, Liam Fox, David Davis. Possibly it's this unerring ability to pick a winner which led her to throw her weight behind the most evil man in the universe.

Also featuring: *X-Factor* ex-mentor Sharon Osbourne, tousle-haired boyband McFly.

KIRSTY WARK (*The Poison Sky*)

EMERGENCY BROADCAST

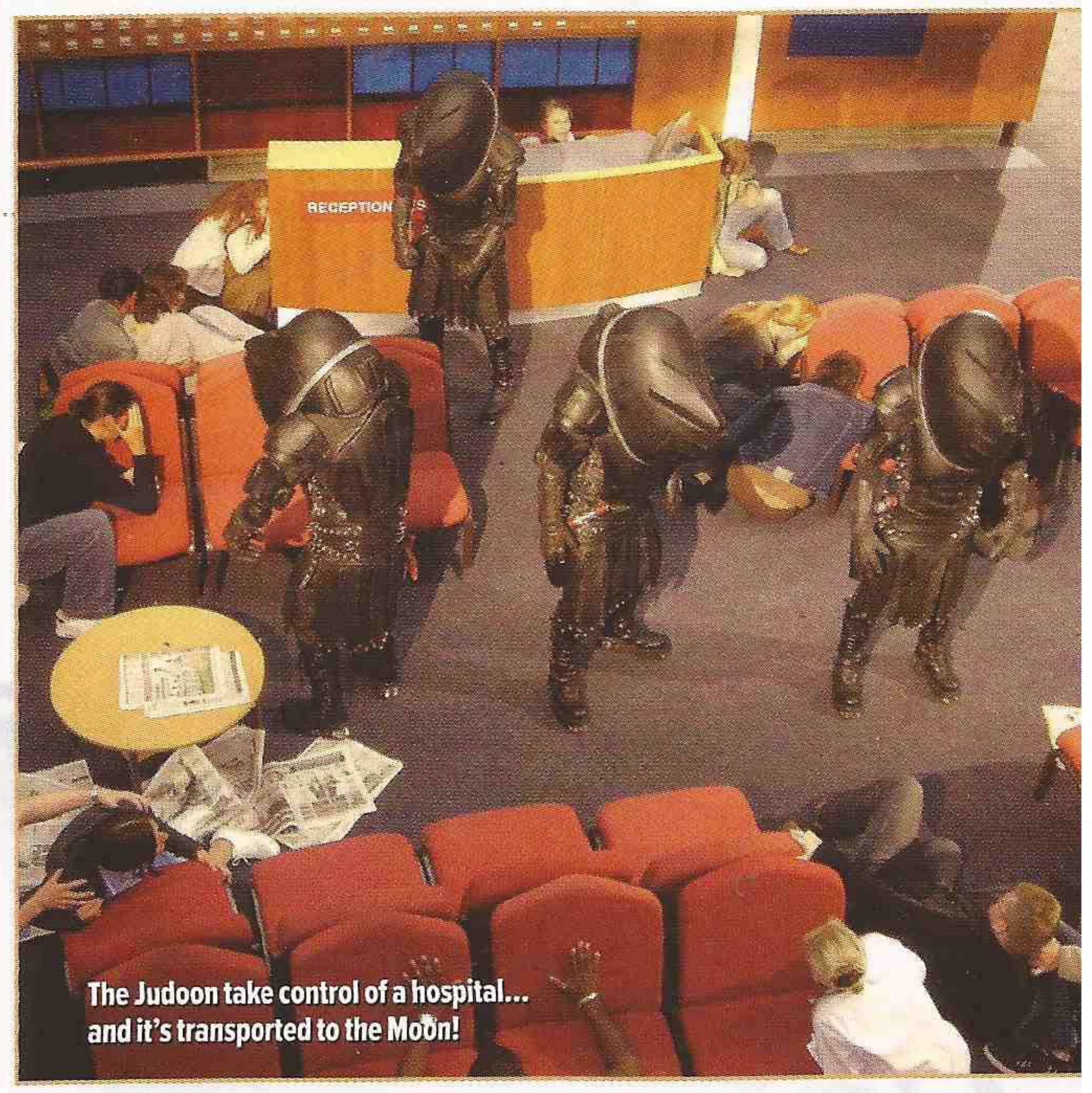
Scottish *Newsnight* temptress Wark brought us the news that the government had declared a state of emergency following the Sontaran stratagem. "And later on in tonight's programme, we discuss the imminent collapse of human civilisation with journalist and critic Paul Morley."

RICHARD DAWKINS
(*The Stolen Earth*)

Controversial **DWM** interviewee Dawkins managed to go for a whole 12 seconds without mentioning that God doesn't exist during his cameo as a TV pundit. "Just look at the stars. We're in a completely different region of space. We've travelled. Oh, and by the way, God doesn't exist."

Also featuring: chat show king Paul O'Grady, *Wales Today*'s Jason Mohammad.

Ace and the Doctor jam with the famous Courtney Pine himself! Well, okay, famous-ish.



The Judoon take control of a hospital... and it's transported to the Moon!

describing an encounter with a Yeti in the loo of Tooting Bec station, possibly one of his less reliable anecdotes – and it's where the most compelling drama is to be found. It's why moments like the Slitheen ship hitting Big Ben or the Cybermen outside St Paul's are so iconic; it's not *Doctor Who* taking place off in outer-space or the pages of history; it's not even *Doctor Who* taking place in *Doctor Who*-land; it's *Doctor Who* taking place *in the real world where you and I live.*

You don't want to lose the ability to tell those sort of stories. Russell T Davies seems to have recognised that this is a problem; you only have to look at the character of Donna to see that. For her to function as an audience-identification figure, she had to be someone who'd react as somebody from our world would – which is why she's the only person on the planet to have missed out on *The Christmas Invasion* and *Army of Ghosts*, due to a hangover and a scuba-diving holiday. It's a contrivance, one that Russell excuses with a joke (see later), but a necessary one for the character to work.

Another example is given in *The Writer's Tale*, where Russell debates whether to include a scene in *The Stolen Earth* featuring the destruction of New York.

'But destroying New York has its problems: it leaves heavy repercussions for the rest of Doctor Who history, because there's no reset button. I worry about that. Series Five is bound to have episodes set on modern-day Earth – and that might be hard to establish, because it'd be a very wounded world.'

It's interesting to note that Russell feels that destroying New York might be a step too far – when it could be argued that having the Earth moved to another galaxy and invaded by a Dalek battle fleet would have equally weighty repercussions. Is there really that much difference between the two? Why would it take the obliteration of an entire city to stretch the viewers' credulity to breaking point?

(The answer *could* be that you stand a better chance of getting away with it if you don't go overboard with the CGI. The audience might buy a *slightly* wounded world returning to normal overnight, but they certainly wouldn't buy a *very* wounded world returning to normal overnight.)

But what this illustrates is that the situation is becoming untenable. The more alien invasions you have, the more removed the show becomes from reality, the more you test the audience's goodwill by setting the show in a world where world-changing events don't make a difference. The danger is that, just as in the 1980s, you end up with a show which is so lost in its own mythology it ceases to feel realistic or relevant.

Because too much continuity is a bad thing. It's fashionable nowadays to have shows with intricate ongoing storylines, like *Heroes*, *Lost* and *Battlestar Galactica*. They're all about rewarding the loyalty of the dedicated viewer; the fan who sets their Sky+ to record every episode and buys the DVD box sets. Which is fine, except it means there's no way in for viewers who haven't been watching the show since day one. These shows are all about attracting the largest-possible audience for the opening night and finding ways to keep them hooked; they're not about building audiences as they go along. So when the viewing figures start to go down – as inevitably they must – there's no way of making them go up again. Which is why it would be a mistake for *Doctor Who* to emulate this approach; *Doctor Who*'s great strength is that it's a show people can follow without prior knowledge, where viewers can tune in having missed an episode without feeling they have fallen behind, where every story is an opening night. Continuity is vital in terms of retaining existing viewers, but take it too far and you risk making a show which is inaccessible. *Doctor Who* can't survive if it's just a private party; it needs to be a party which is constantly welcoming new people in.

Look out, madam, it's behind yo
A War Machine trundles through suburbi

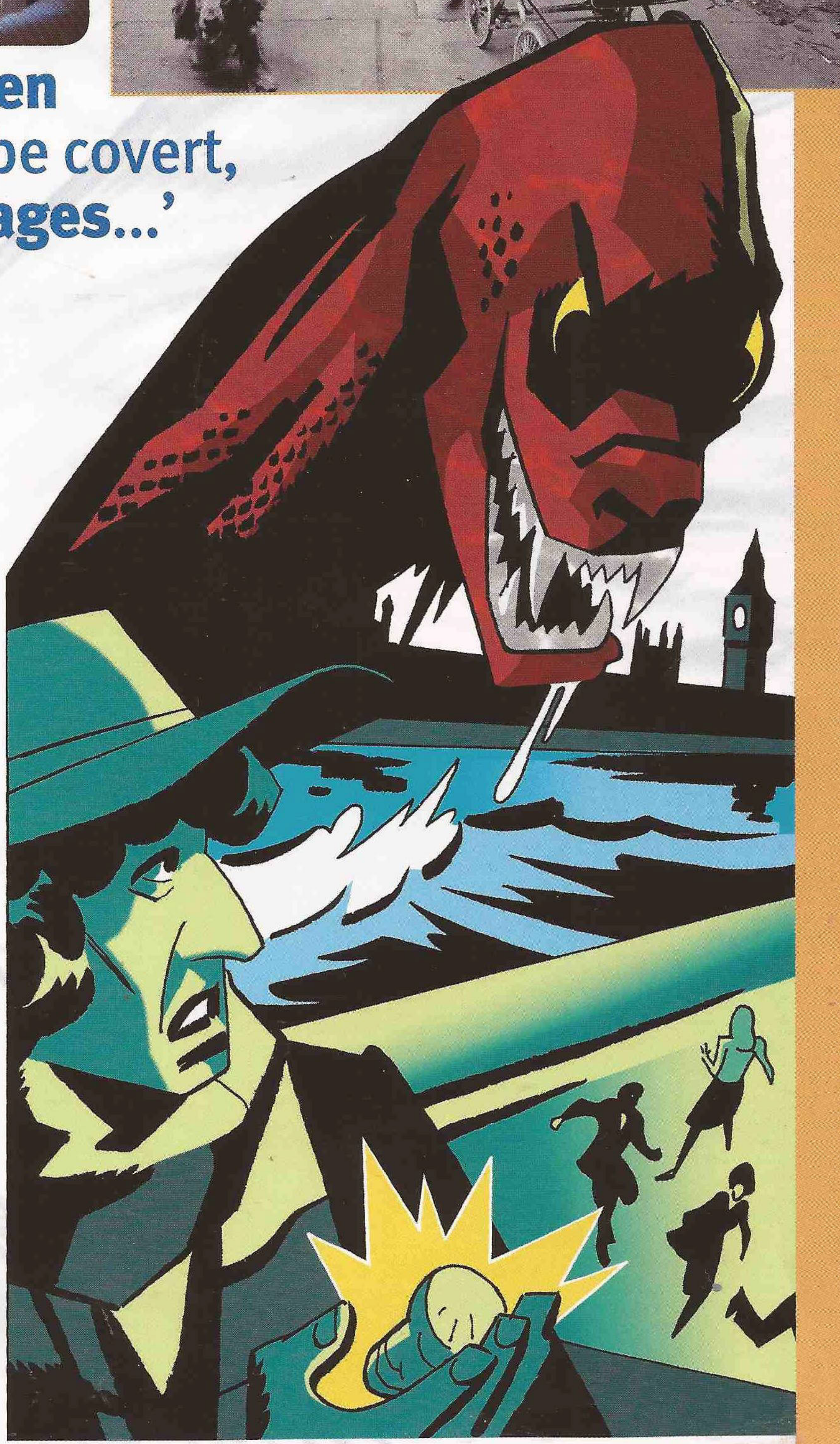
'In the 1980s, any **alien invasions** tended to be covert, or set in **isolated villages...**'

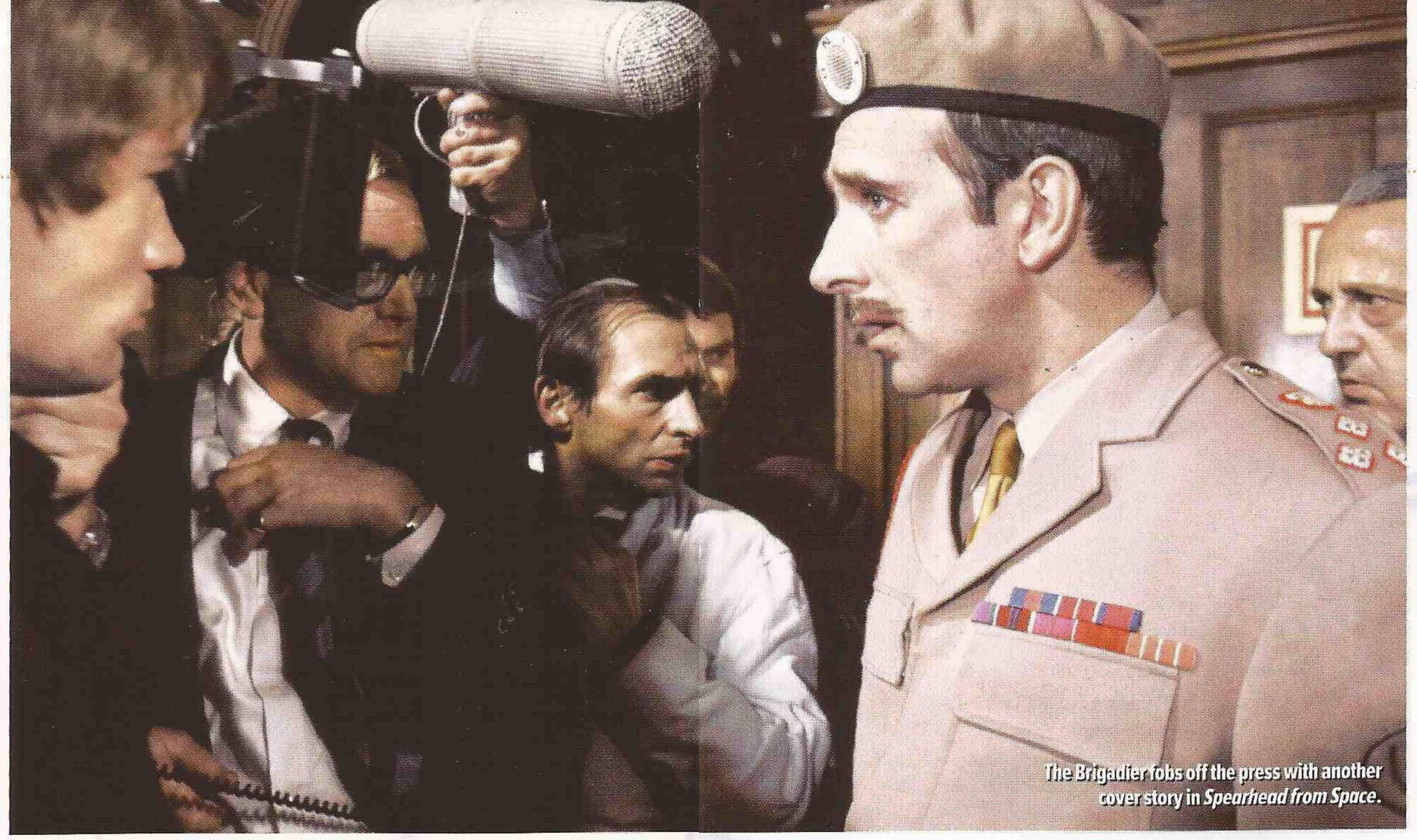
So what's the solution? Well, this problem has always existed for *Doctor Who* – indeed, for *all* fiction. How do you make a story feel like it's set in the real world... while at the same time maintaining its own fictional universe?

In the nineteenth century, you'd have novelists setting their stories in fictional towns, such as Cloisterham, Casterbridge, Cranford – someplace beginning with a C. They'd exist in their bubbles of pseudo-reality, affected by the real world but never impacting upon it; the conceit being that even if they're not real, they *feel* real. This tradition continues with the convention of setting soap operas in their own fictional boroughs, villages, streets or estates – Walfords and Weatherfields and so forth – though nowadays most shows don't feel the need to fabricate whole towns. (The one exception being *Casualty*, and the makers of that series must rue the day they decided to set it in the fictional city of Holby every time there's a shot of the Clifton Suspension Bridge or a road sign saying 'Welcome to Bristol'.)

As I mentioned earlier, during the show's early years, the approach seems to have been 'if we ignore the problem, maybe it'll go away'. That said, it wasn't so much a case of denial as 'just don't go there'. Until the 1970s, *Doctor Who* rarely had stories set on present-day Earth, only two of which featured 'overt' alien invasions. This was also the approach taken during most of the Tom Baker era and the 1980s, where any alien invasions tended to be covert and set in isolated villages or manor houses; not until 1988's *Silver Nemesis* would there be another alien invasion which took place in the present day, in public view.

During the 'UNIT era' of the early 1970s, though, there were numerous 'overt' alien invasions, but the world in which they took place seems to have been deliberately one step removed from reality; *Doctor Who*'s equivalent of *Holby City*. This is why dating those stories has been the source of so much controversy; they seem to be set both in the present day *and* a point in the near future, so Sarah Jane Smith can declare she's from 1980 in *Pyramids of Mars* while dressing like she's from 1975. They're set in a version of the UK with a female Prime Minister (according to *Terror of the Zygons*), where the Cold War has ended (according to *Invasion of the Dinosaurs*), but where they still show *The Clangers* on TV and play King Crimson on the radio. It's a world with a British space programme and a third BBC channel – which, unlike our own, is





The Brigadier fobs off the press with another cover story in *Spearhead from Space*.

'So, how did all these alien invasions occur without anyone noticing? Did the government have everything hushed-up?'

capable of showing something other than *Two Pints of Lager and a Packet of Crisps*.

It's never explicitly explained how all these invasions can have happened without anyone noticing, although the implication is that everything has been hushed-up by the government. As the Brigadier says in 1975's *Terror of the Zygons*: "The Cabinet's accepted my report and the whole affair is now completely closed. ... A fifty-foot monster can't swim up the Thames and attack a large building without some people noticing, but you know what politicians are like."

(This seems to be confirmed by a passing comment in *Remembrance of the Daleks*, where the Doctor mentions 'the Zygon gambit' as an example of an alien invasion which has been expunged from the public consciousness.)

What's remarkable about the Brigadier's line is that it's a joke which works two ways. Firstly, it's a joke about the ability of politicians to talk themselves out of tight corners, no matter how overwhelming the evidence to the contrary. But it's also a joke at the expense of the show's storytelling conventions, pointing out how ridiculous it would be that such an event could *really* go un-noticed.

It's this approach which Russell T Davies has adopted with the recent series. It's a technique known as 'hanging a lantern'; you deal with a glitch in plot logic not by ignoring the problem or by deflecting attention away from it, but by drawing the viewer's attention *to* the problem. That way, the viewer will feel they are in safe hands, because the show's producers are prepared to admit the problem exists even if they're unable to solve it. It flatters the audience's intelligence and goodwill; people are more willing to play along with a nod-and-a-wink-style gag than to sit through a long and unwieldy rationalisation of every plot hole. It's way of saying 'yes, we know it's silly, you know it's silly, but never mind, let's get on with the story.'

As an example: the characters of Elton and Wilf are both used to 'hang a lantern' on the 'alien invasion' problem; Elton can't leave the house without getting caught up in one, while Wilf points out that they have an odd habit of happening at Christmas... It's one of Russell's favourite devices for getting around bits of plotting which are clunky or over-convenient; think of Elton's speech about how difficult it would be to locate Rose in the whole of London only to bump into her good friend Bella Emberg; or think of the scene in *The Age of Steel* where Mickey is searching for the transmitter controls – only to come across a box with 'transmitter controls' written on the front. Or think of Doctor's "Yeah... funny that" line in *The Next Doctor*.

Of particular interest is a cut scene from *Partners in Crime*, where Russell attempts to 'hang a lantern' on matters arising from *Last of the Time Lords*:

> *DOCTOR: Although, when it comes to the government, you have just lost a Prime Minister who vanished shortly after assassinating the President of the United States.*
> *ROGER: Yeah, what was that all about?*
> *DOCTOR: We may never know.*

In *The Writer's Tale,* Russell wonders if this dialogue comes across as too much of an in-joke, but it also illustrates a drawback in using 'lantern hanging'. That is, even if you're pointing out a bit that doesn't make sense in order to excuse it with a gag, you're still pointing out that it doesn't make sense; in fact, by reminding the audience of the flaw, you might even be making things *worse*.

The main way, though, for *Doctor Who* to achieve *verisimilitude* is in how the stories are told; where they take place, what the characters are like, and how events unfold.

Location is important in creating a sense of immediacy. Throughout much of *Doctor Who* during the 1970s and 1980s, even when stories were set on Earth, they were set in generic locations; sleepy villages, scientific complexes, disused warehouses, the back-streets of Acton. But the moments which really stand out are those which take place in locations which are readily identifiable; the Daleks on Westminster bridge, the Silurian plague outbreak at Marylebone station, the Doctor and Romana dodging traffic on the streets of Paris, even the Autons emerging from their shop window on Ealing Broadway. Those are the scenes with *frisson* because the settings in which they take place are so much more familiar and real-world than usual.

Recent episodes have taken this approach to a whole new level. At times, it almost seems as though Russell is working from a souvenir tea-towel of London landmarks, because he's certainly done most of them; Trafalgar Square, the London Eye, Big Ben, Downing Street, the Tower of London, Battersea Power Station, Alexandra Palace, the Thames Barrier, Canary Wharf, the Globe, 30 St Mary Axe and Buckingham Palace. Plus Southwark Cathedral, sort-of, in *The Lazarus Experiment*, St Thomas's Hospital, sort-of, in *Smith and Jones*, and the top of Primrose Hill, sort-of, in *The Sontaran Stratagem*. The only major London landmarks which haven't been used in *Doctor Who*'s modern era are St Paul's (so nearly the setting of *The Lazarus Experiment*), the Natural History Museum (so nearly used for a Series Four story by Mark Gatiss), the 'O2' Millennium Dome and the zebra crossing outside Abbey Road Studios. Plus, travelling abroad, we've seen the Empire State Building, the Statue of Liberty, the Colosseum, the Eiffel Tower, the Pyramids and the Taj Mahal. We've even visited the nice bit of Cardiff.

"YOUR SPECIES HAS AN AMAZING CAPACITY FOR SELF-DECEPTION..."

Ten unforgettable moments *everybody* seems to have forgotten...

CYBERMEN INVADE LONDON! (*The Next Doctor*)

Christmas Eve 1851, and a vast CyberKing emerges from the Thames and proceeds to crush hordes of screaming cockneys underfoot. All that stands in its way is one man in a Tethered Aerial Release Developed In Style...

Explanation? None given. Maybe everyone was so drunk they forgot all about it the next morning? After all, it *was* Christmas.

YETI INVADE LONDON! (*The Web of Fear*)

'Londoners flee' as the city is smothered in fog and a strange fungus spreads through the Underground. Reporter Harold Chorley makes detailed notes on everything that occurs...

Explanation? None given. Maybe a bigger story came along and Harold was pushed off the front page?

CYBERMEN INVADE LONDON! (AGAIN!) (*The Invasion*)

It's easy to explain why no-one remembers this Cybermen invasion – everybody on the planet had fallen asleep, thanks to Tobias Vaughan's micro-monolithic circuits. What's harder to explain is why no-one *remembers* everybody on the planet falling asleep (which would, after all, have included motorists who were knocked out while driving).

Explanation? None given. Maybe everyone just woke up the next day and carried on as normal? (Apart from the unlucky ones who'd been killed in motorway pile-ups.)

AUTONS INVADE LONDON! (*Spearhead from Space*)

Shop window dummies stalk the streets, attacking policemen, chubby ladies, gormless cyclists and people queuing at bus stops.

Explanation? None given. Students?

ALIENS APPEAR ON LIVE TELEVISION! (*The Ambassadors of Death*)

Determined to perform his 'moral duty', General Carrington hi-jacks the world's TV satellites to unmask a captured alien – whereupon two more aliens stroll in and stop him.

Explanation? None given. There was something better on the other side?

DINOSAURS INVADE LONDON! (*Invasion of the Dinosaurs*)

Once again, eight million Londoners have been evacuated from the capital, this time as a result of dinosaurs materialising out of nowhere to savage visiting Glaswegian football fans.

Explanation? None given. Maybe it was blamed on visiting Glaswegian football fans?

LOCH NESS MONSTER INVADES LONDON! (*Terror of the Zygons*)

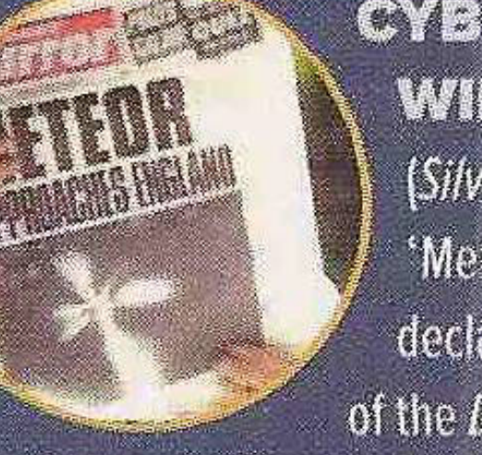
A fifty-foot eye-rolling sea monster emerges from the Thames (albeit to the apparent indifference of passing motorists) to attack the building hosting the first International Energy Conference.

Explanation? Covered up by the government.

CYBERMEN INVADE GENEVA! (*The Tenth Planet*)

In 1986, an upside-down version of Earth appears in the skies and there are mass landings of Cybermen at the International Space Headquarters in Switzerland and throughout the globe.

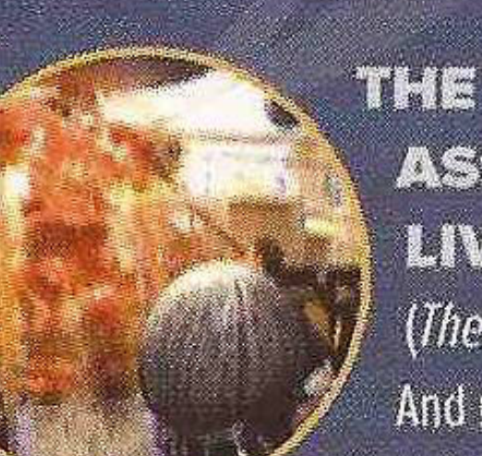
Explanation? None given. Maybe everyone was busy watching Prince Andrew marry Sarah Ferguson?



CYBERMEN INVADE... WINDSOR! (*Silver Nemesis*)

'Meteor approaches England' declares the front page story of the *Daily Mirror*. And sure enough, it crash-lands somewhere in the vicinity of Windsor Castle, hotly pursued by Cybermen, Nazis and a seventeenth-century sorceress.

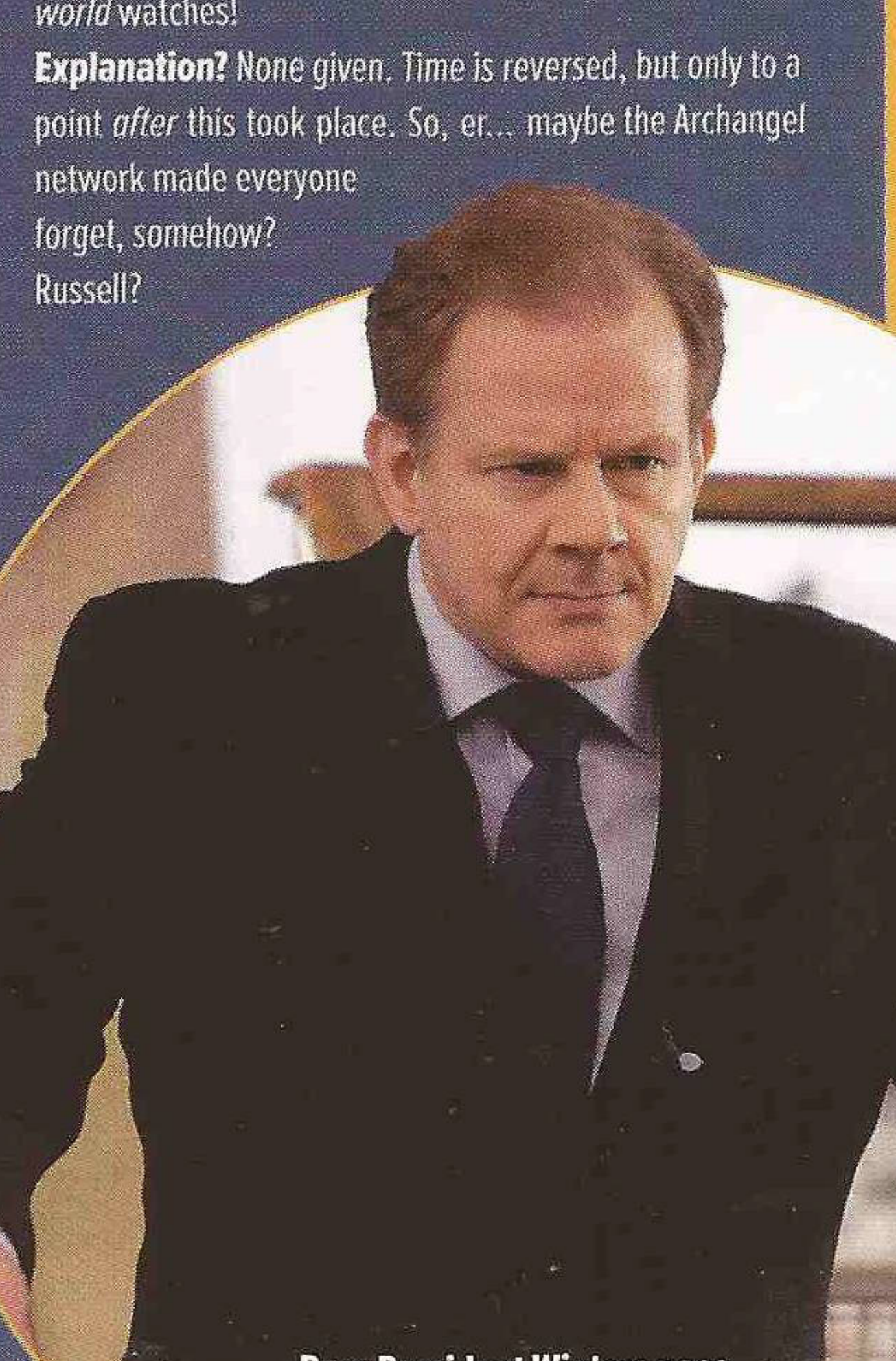
Explanation? None given. But based on the evidence of this story, the people of Windsor are congenitally unobservant, so maybe that's it.



THE US PRESIDENT IS ASSASSINATED ON LIVE TELEVISION! (*The Sound of Drums*)

And not just assassinated. Assassinated by the British Prime Minister! Using the alien Toclafane! As the *whole world* watches!

Explanation? None given. Time is reversed, but only to a point *after* this took place. So, er... maybe the Archangel network made everyone forget, somehow? Russell?



Poor President Winters goes unmourned and unremembered...

Scary alien Santas go unnoticed as the banknotes fly around in *The Runaway Bride*.

VOTE
SAXON SAXON SAXON SAXON SAXON

The new Prime Minister, Harold Saxon, addresses the media. But will anyone remember him in a year's time?

The Doctor tries to get a bit of hush in the Tyler household as he watches the news.

Remember this? The Autons attack 1970s shoppers all over the country...

Even more important has been the way that the recent series have utilised everyday locations. It was unusual for the show, during its first 26 years, to be set anywhere as domestic and familiar as the Powell Estate or the comprehensive from *School Reunion*. It's a peculiar fact that the two episodes of the original run which *were* set in the most true-to-life locations were the first and the last; *An Unearthly Child* and *Survival* Part Three.

Verisimilitude is also a matter of the characters. Again, for its first 26 years, *Doctor Who* steered clear of what one might call 'ordinary people'; with a few notable exceptions, such as some of the Doctor's companions and individuals from Earth's history, most of the characters we met were scientists, soldiers, politicians or bumpkins who cycled into duck ponds. There weren't a lot of shop assistants or temporary secretaries, except as cannon fodder whenever the shop window dummies came to life.

Russell T Davies changed that. He made *Doctor Who* about people with girlfriends and sort-of boyfriends and crap jobs, people who go to launderettes and chip shops and pubs. People who watch soap operas and listen to Il Divo. People with everyday, trivial, *audience-identifiable* hopes and fears. People who are light years away from the two-dimensional tight-arsed stereotypes who usually populate science-fiction.

One of my favourite scenes of *Aliens of London* is the scene where the Doctor is trying to watch the news amidst the chaos of the Tyler household. It's hilarious and utterly authentic and precisely the sort of thing *Doctor Who* hadn't really done before.

'The question is, **Where does Doctor Who go from here?** There appear to be **four options** open to Steven Moffat: **Continue, Ignore, Avoid,** or **Reboot.**'

Because what would any of us do if aliens invaded? We'd watch it on the television.

"What was I drinking last night, furniture polish?" Paul O'Grady is perplexed...

Which is the third way the series achieves *verisimilitude*; all those scenes where real people appear as themselves. What's important about those appearances is that they're not celebrity cameos for their own sake (unlike the androids in *Bad Wolf*); they're there because nowadays big events unfold *on television*; not just in the news, but on chat shows, in soap operas. Television is how we experience the outside world, so it feels disconcertingly close-to-home (and is a great piece of dramatic short-hand) for stories to be told in terms of how they're reported on television, using the same people who would report on such events if they genuinely took place.

The best example is in Russell T Davies' *The Second Coming*, where Christ's return is reported by Channel 4 News' Krishnan Guru-Murphy and discussed on *This Morning* with Richard and Judy. It's all about blurring the divide between fiction and reality (it wouldn't be as effective with fictional newsreaders or daytime presenters).

Television has been doing this for years, ever since BBC announcer Mary Malcolm appeared as herself in *The Quatermass Experiment*, but only recently has it become the norm; *Spooks* makes a point of using real newsreaders; Alistair Stewart reported on *Bonkers*, John Humphreys on *The Amazing Mrs Pritchard*; and *Shaun of the Dead* featured newsreaders too numerous to mention, plus Trisha Goddard and vacuous game show loon Vernon Kay.

The question is, though, where does the show go from here? There seem to be four options open to Steven Moffat: Continue, Ignore, Avoid, or Reboot.

He can continue to tell stories where the Earth gets invaded by aliens and maintain the current continuity; the risk being that the show's version of present-day Earth bears increasingly little resemblance to our own.

He can ignore the problem and keep telling stories about world-changing events which *don't* have any permanent repercussions; but at the risk of the show's internal continuity increasingly becoming a nonsense.

He can avoid the problem and only tell stories set in the past, the future, or elsewhere, making sure that any alien invasions which do occur in the present day are unobtrusively clandestine and small-scale. Which would be a terrible shame.

Or he can reboot the show's continuity. Which is, I think, beginning to look like the best available option. I don't think Russell is right to say that there is *no* 'reset button'; it's just that it's a button you really don't want to press if you don't have to.

A reboot would return the fictional universe to the state it was in when *Rose* was first broadcast; a point where the show was, to all intents and purposes, set in the real world; a world where *no-one* had encountered aliens, where UNIT *didn't* have a flying aircraft carrier, where every London landmark *wasn't* used as a secret organisation's headquarters and where there *hadn't* been five different British Prime Ministers in the space of four years. Only then could *Doctor Who* do what it does best; telling stories about extraordinary things happening in the most everyday places to ordinary people.

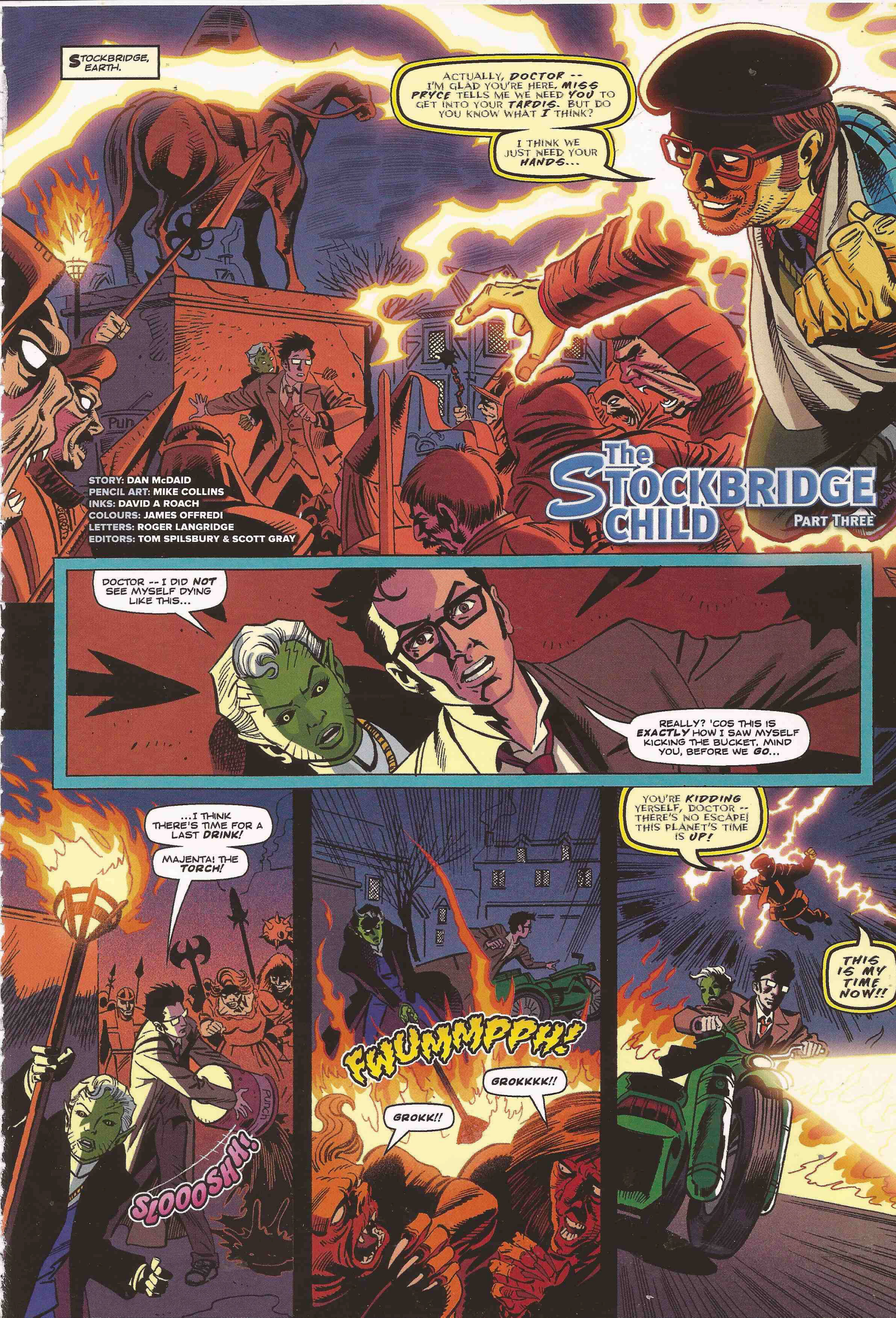
Of course, anyone who watched Bobby Ewing emerging from the shower of *Dallas*, or who threw a sock at their television set in indignation at the dénouement of *Last of the Time Lords* knows that reboots can sometimes be painful things. Get it wrong and it looks like you're throwing the past away, over-writing it, sending out the message that 'everything that just happened doesn't matter anymore'.

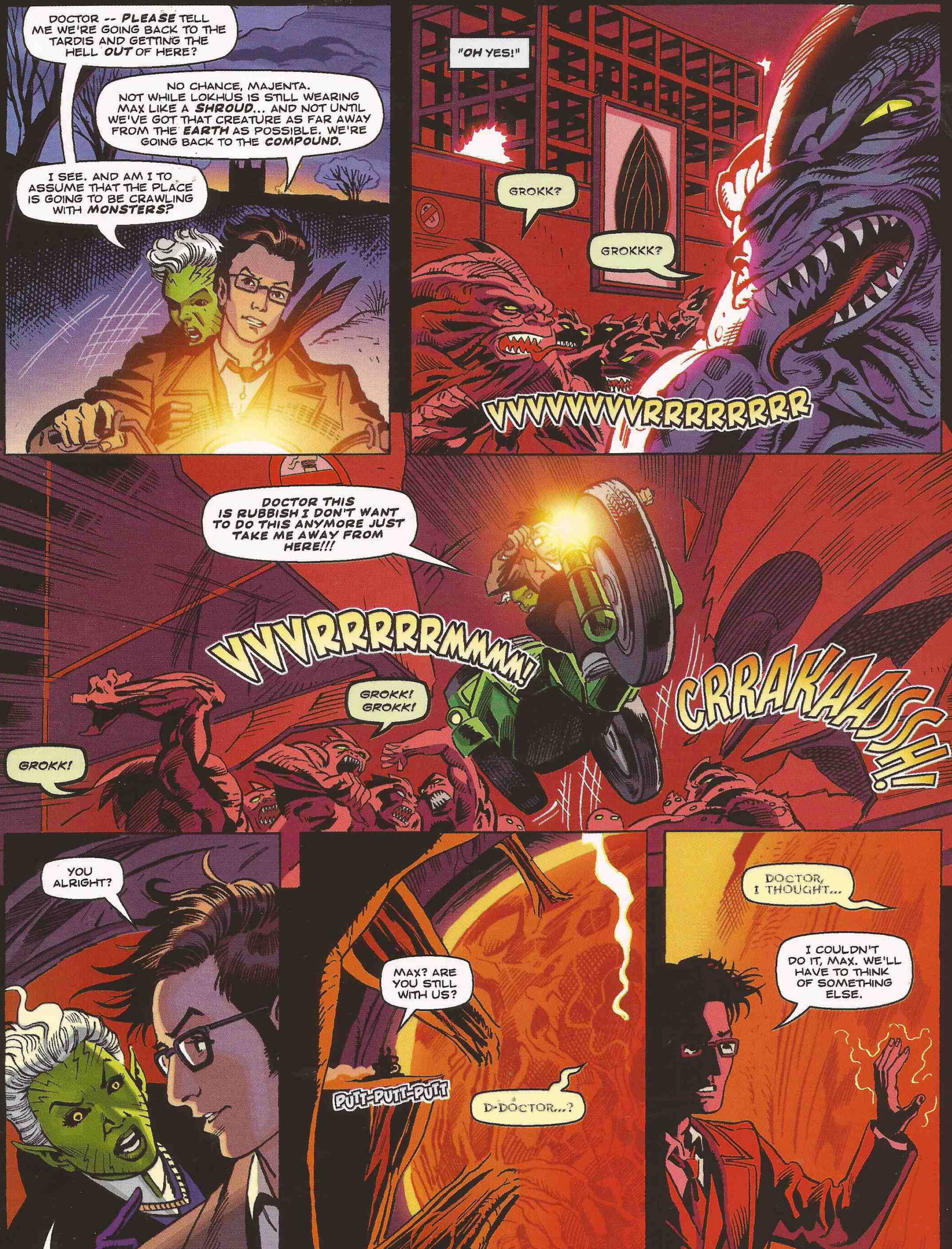
But there has to be a way of avoiding that; of returning *Doctor Who* to where it was in 2005 *without* discarding anything that has happened since. I'm not advocating a reboot because I want the last four years erased from the continuity; quite the opposite. I'm suggesting it may be necessary to find a way of bringing *Doctor Who* back to reality whilst *preserving* everything that's gone before. I don't know how it might be done, but I think if anyone is clever enough to think of a way, it's Steven Moffat...

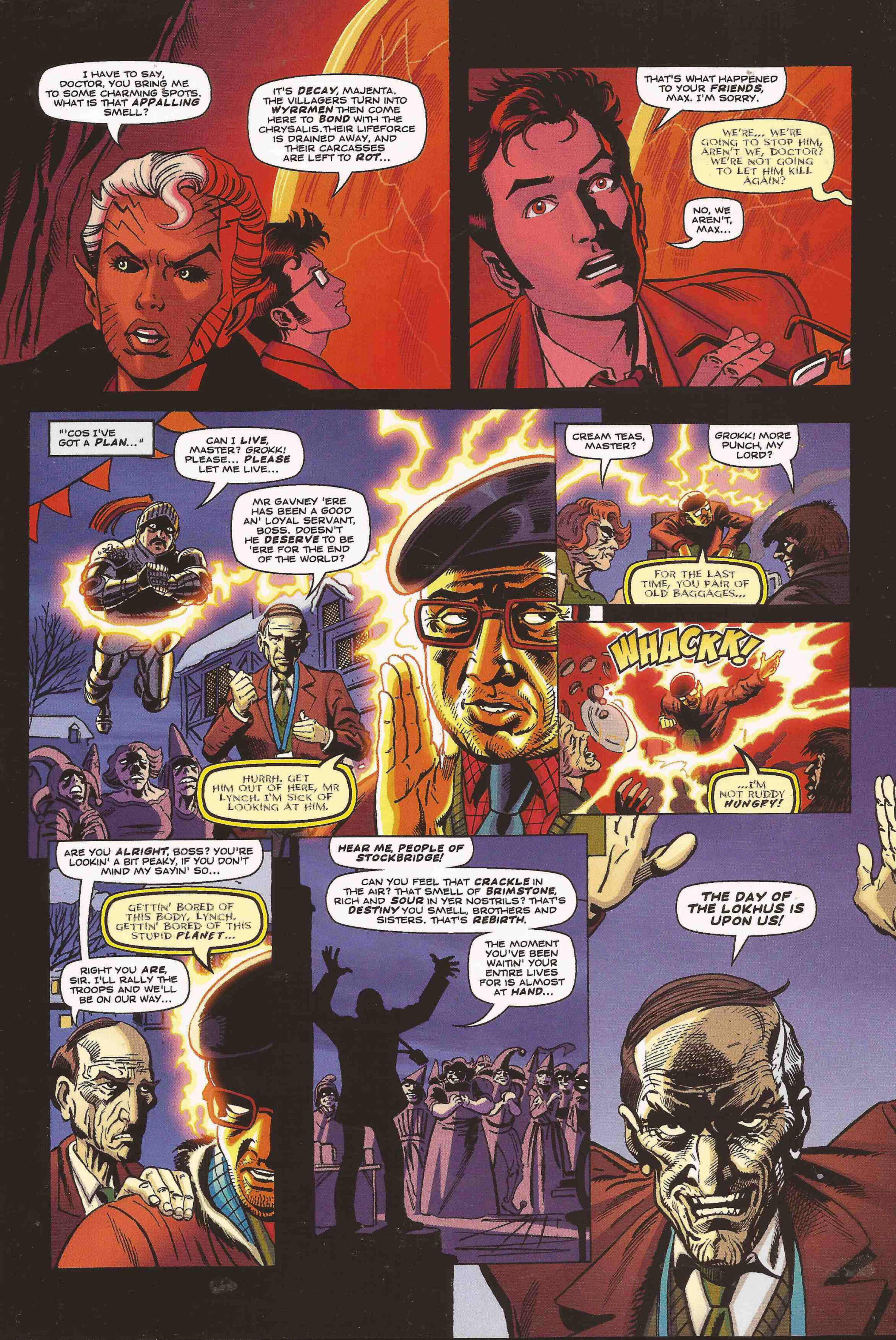
The Stockbridge Child

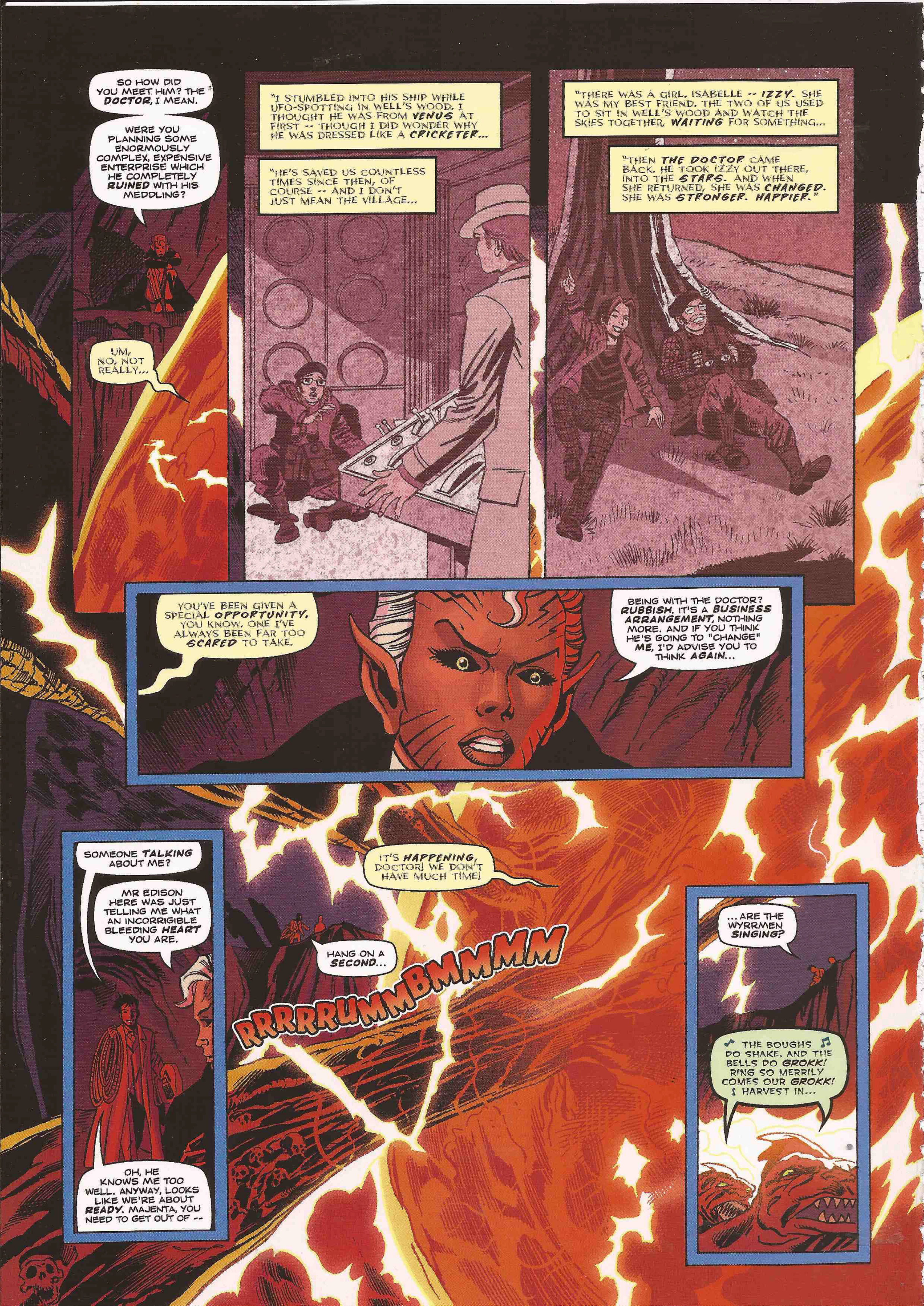
Part Three

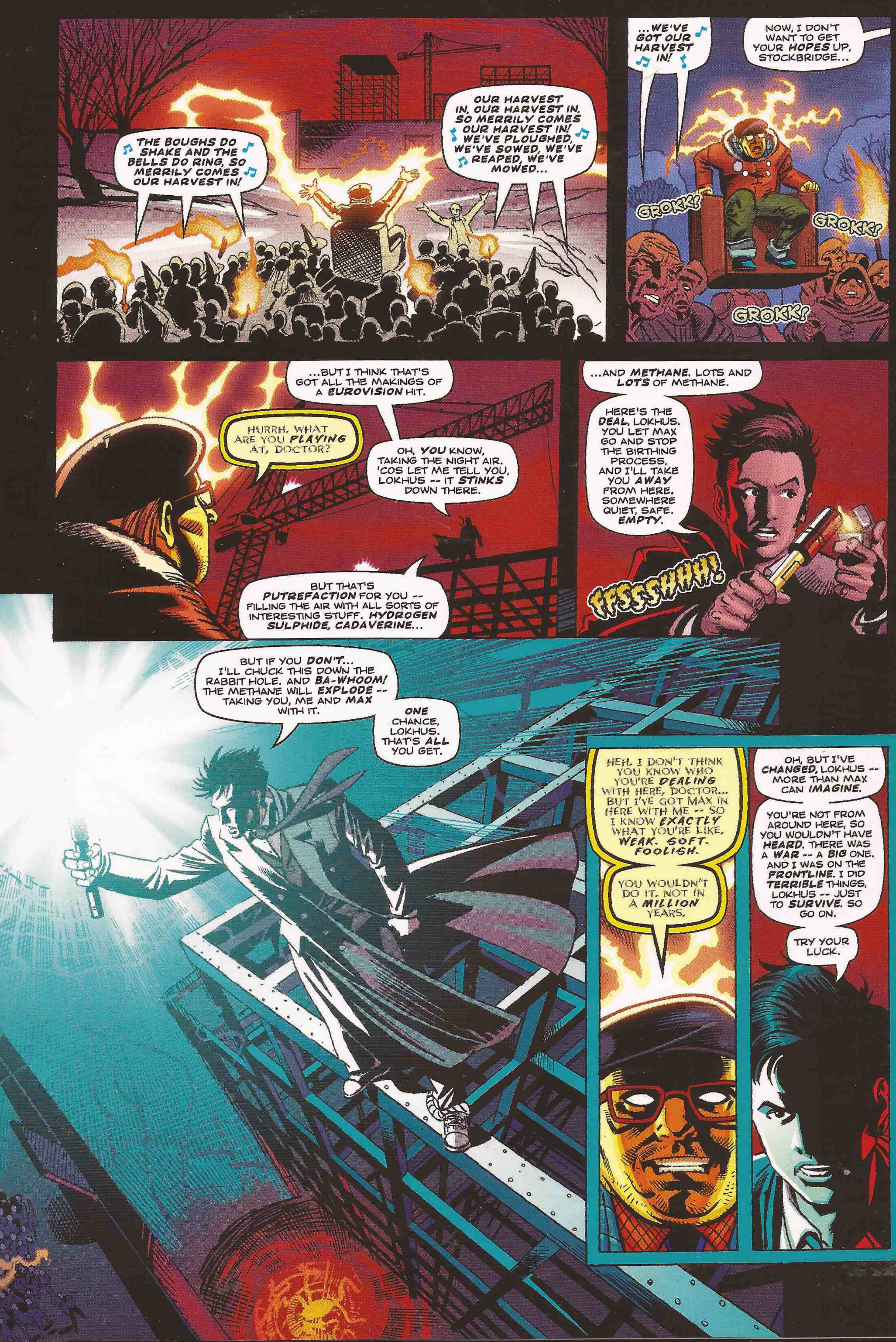
STORY: DAN McDAID
PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

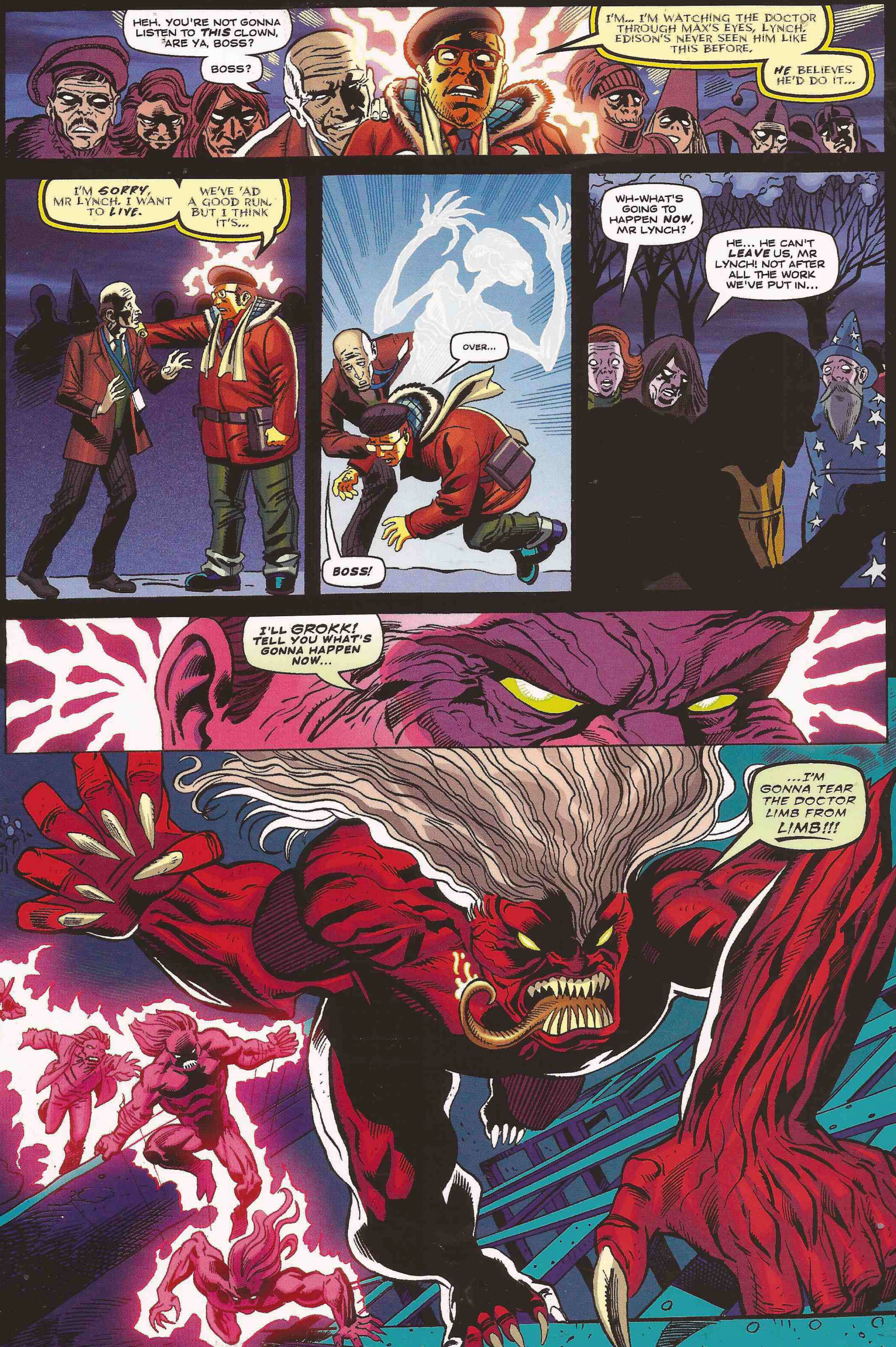

STOCKBRIDGE, EARTH.
ACTUALLY, DOCTOR -- I'M GLAD YOU'RE HERE. MISS PRYCE TELLS ME WE NEED YOU TO GET INTO YOUR TARDIS. BUT DO YOU KNOW WHAT I THINK?
I THINK WE JUST NEED YOUR HANDS...
DOCTOR -- I DID NOT SEE MYSELF DYING LIKE THIS...
REALLY? 'COS THIS IS EXACTLY HOW I SAW MYSELF KICKING THE BUCKET. MIND YOU, BEFORE WE GO...
...I THINK THERE'S TIME FOR A LAST DRINK!
MAJENTA! THE TORCH!
Punch
SLOOOSHH!
FWUMMPPH!
GROKKKK!!
GROKK!!
YOU'RE KIDDING YOURSELF, DOCTOR -- THERE'S NO ESCAPE! THIS PLANET'S TIME IS UP!
THIS IS MY TIME NOW!!

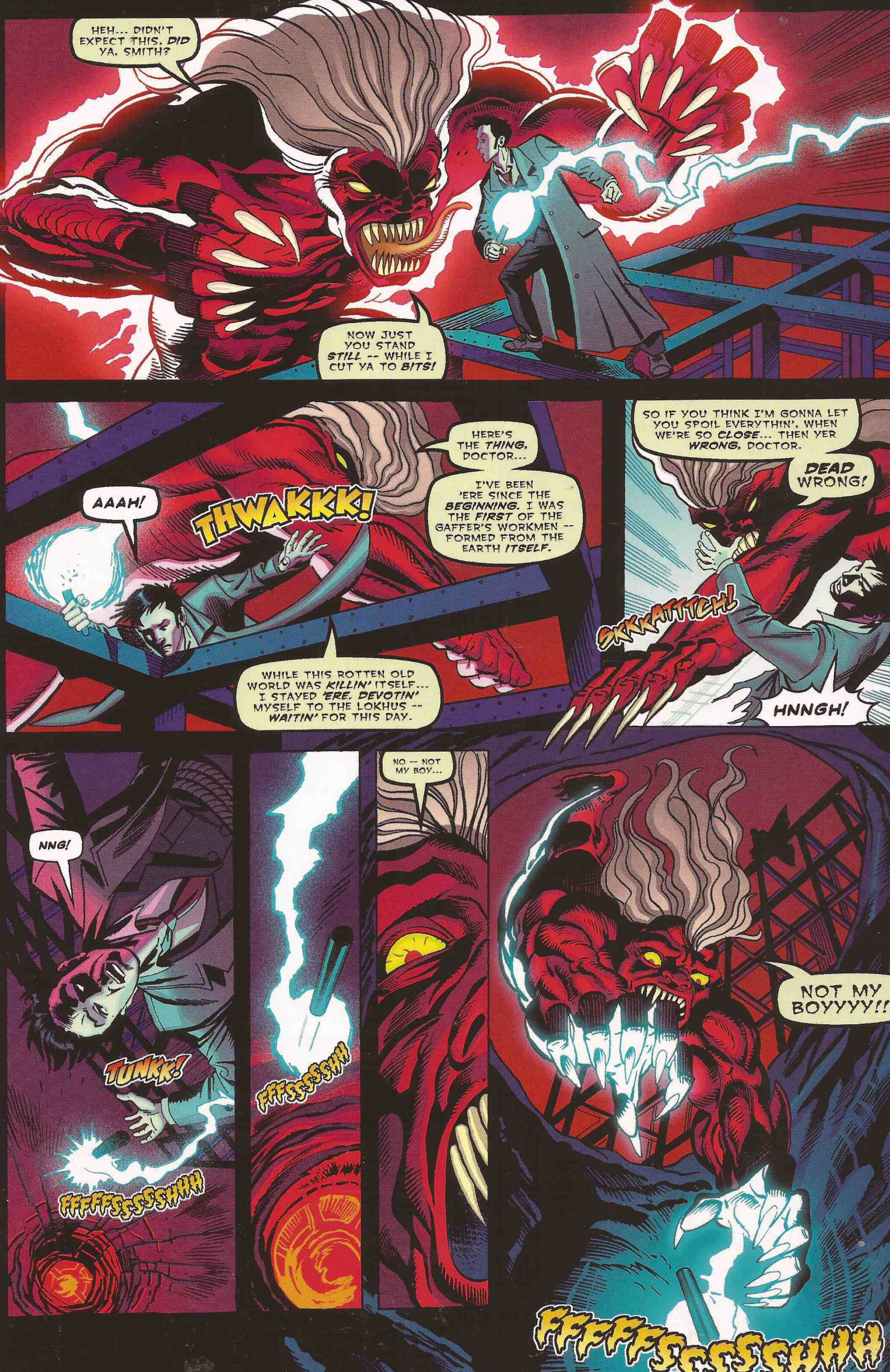

DOCTOR -- PLEASE TELL ME WE'RE GOING BACK TO THE TARDIS AND GETTING THE HELL OUT OF HERE?
NO CHANCE, MAJENTA. NOT WHILE LOKHUS IS STILL WEARING MAX LIKE A SHROUD... AND NOT UNTIL WE'VE GOT THAT CREATURE AS FAR AWAY FROM THE EARTH AS POSSIBLE. WE'RE GOING BACK TO THE COMPOUND.
I SEE. AND AM I TO ASSUME THAT THE PLACE IS GOING TO BE CRAWLING WITH MONSTERS?
"OH YES!"
GROKK?
GROKKK?
VVVVVVVVVRRRRRRRR
DOCTOR THIS IS RUBBISH I DON'T WANT TO DO THIS ANYMORE JUST TAKE ME AWAY FROM HERE!!!
VVVRRRRRMMMM!
GROKK! GROKK!
GROKK!
CRRAKAASSH!
YOU ALRIGHT?
IF WE GET OUT OF THIS ALIVE... WE ARE GOING TO HAVE SOME VERY SERIOUS WORDS...
MAX? ARE YOU STILL WITH US?
PUTT-PUTT-PUTT
D-DOCTOR...?
DOCTOR, I THOUGHT...
I COULDN'T DO IT, MAX. WE'LL HAVE TO THINK OF SOMETHING ELSE.

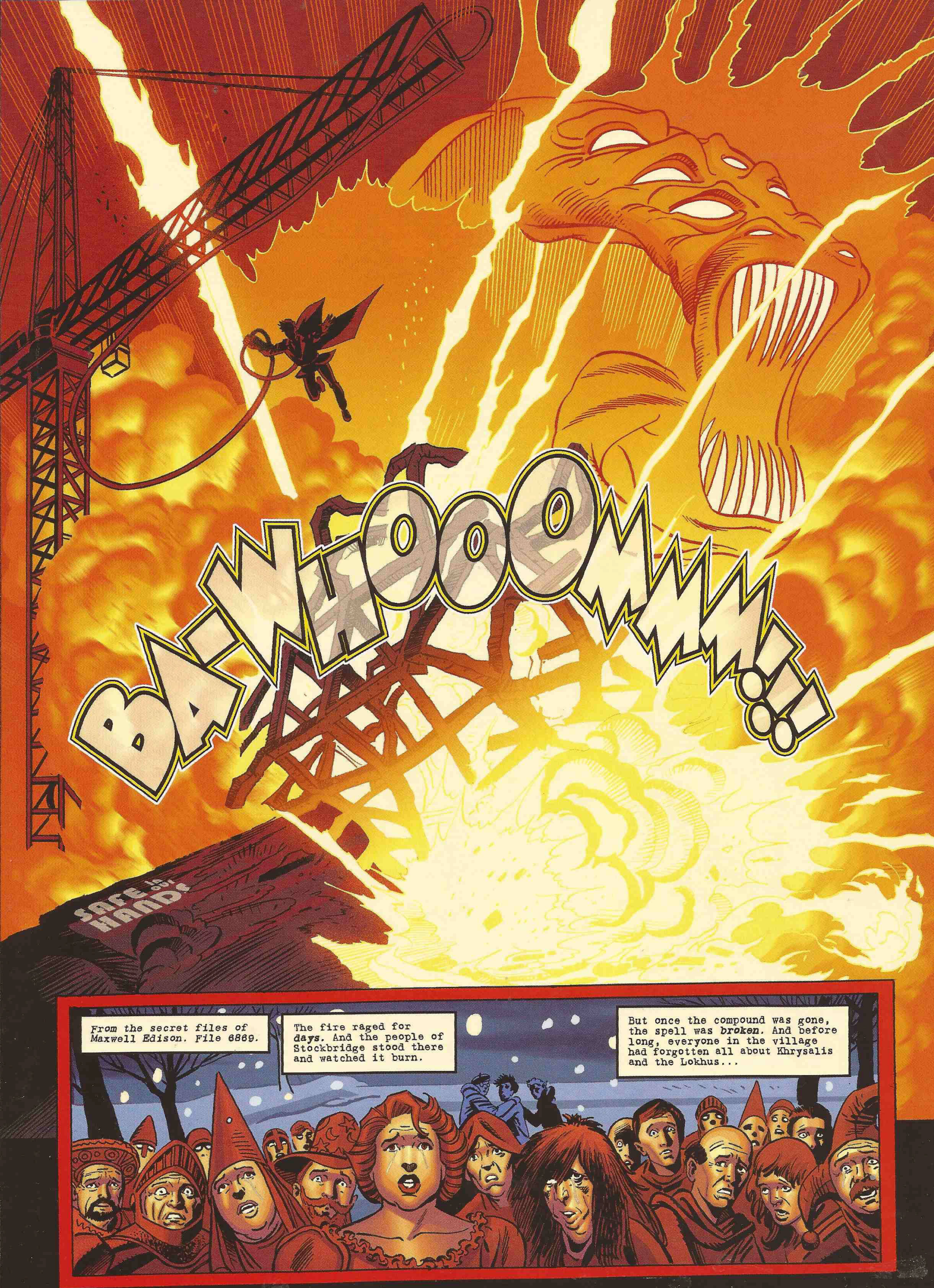

I HAVE TO SAY, DOCTOR, YOU BRING ME TO SOME CHARMING SPOTS. WHAT IS THAT *APPALLING* SMELL?
IT'S *DECAY*, MAJENTA. THE VILLAGERS TURN INTO *WYRRMEN* THEN COME HERE TO *BOND* WITH THE CHRYSALIS. THEIR LIFEFORCE IS DRAINED AWAY, AND THEIR CARCASSES ARE LEFT TO *ROT*...
THAT'S WHAT HAPPENED TO YOUR *FRIENDS*, MAX. I'M SORRY.
WE'RE... WE'RE GOING TO STOP HIM, AREN'T WE, DOCTOR? WE'RE NOT GOING TO LET HIM KILL AGAIN?
NO, WE AREN'T, MAX...
"'COS I'VE GOT A *PLAN*..."
CAN I *LIVE*, MASTER? GROKK! PLEASE... *PLEASE* LET ME LIVE...
MR GAVNEY 'ERE HAS BEEN A GOOD AN' LOYAL SERVANT, BOSS. DOESN'T HE *DESERVE* TO BE 'ERE FOR THE END OF THE WORLD?
HURRH. GET HIM OUT OF HERE, MR LYNCH. I'M SICK OF LOOKING AT HIM.
CREAM TEAS, MASTER?
GROKK! MORE PUNCH, MY LORD?
FOR THE LAST TIME, YOU PAIR OF OLD BAGGAGES...
WHACKK!
...I'M NOT RUDDY *HUNGRY!*
ARE YOU *ALRIGHT*, BOSS? YOU'RE LOOKIN' A BIT PEAKY, IF YOU DON'T MIND MY SAYIN' SO...
GETTIN' BORED OF THIS BODY, LYNCH. GETTIN' BORED OF THIS STUPID *PLANET*...
RIGHT YOU *ARE*, SIR. I'LL RALLY THE TROOPS AND WE'LL BE ON OUR WAY...
HEAR ME, PEOPLE OF STOCKBRIDGE!
CAN YOU FEEL THAT *CRACKLE* IN THE AIR? THAT SMELL OF *BRIMSTONE*, RICH AND *SOUR* IN YER NOSTRILS? THAT'S *DESTINY* YOU SMELL, BROTHERS AND SISTERS. THAT'S *REBIRTH*.
THE MOMENT YOU'VE BEEN WAITIN' YOUR ENTIRE LIVES FOR IS ALMOST AT *HAND*...
THE DAY OF THE LOKHUS IS UPON US!

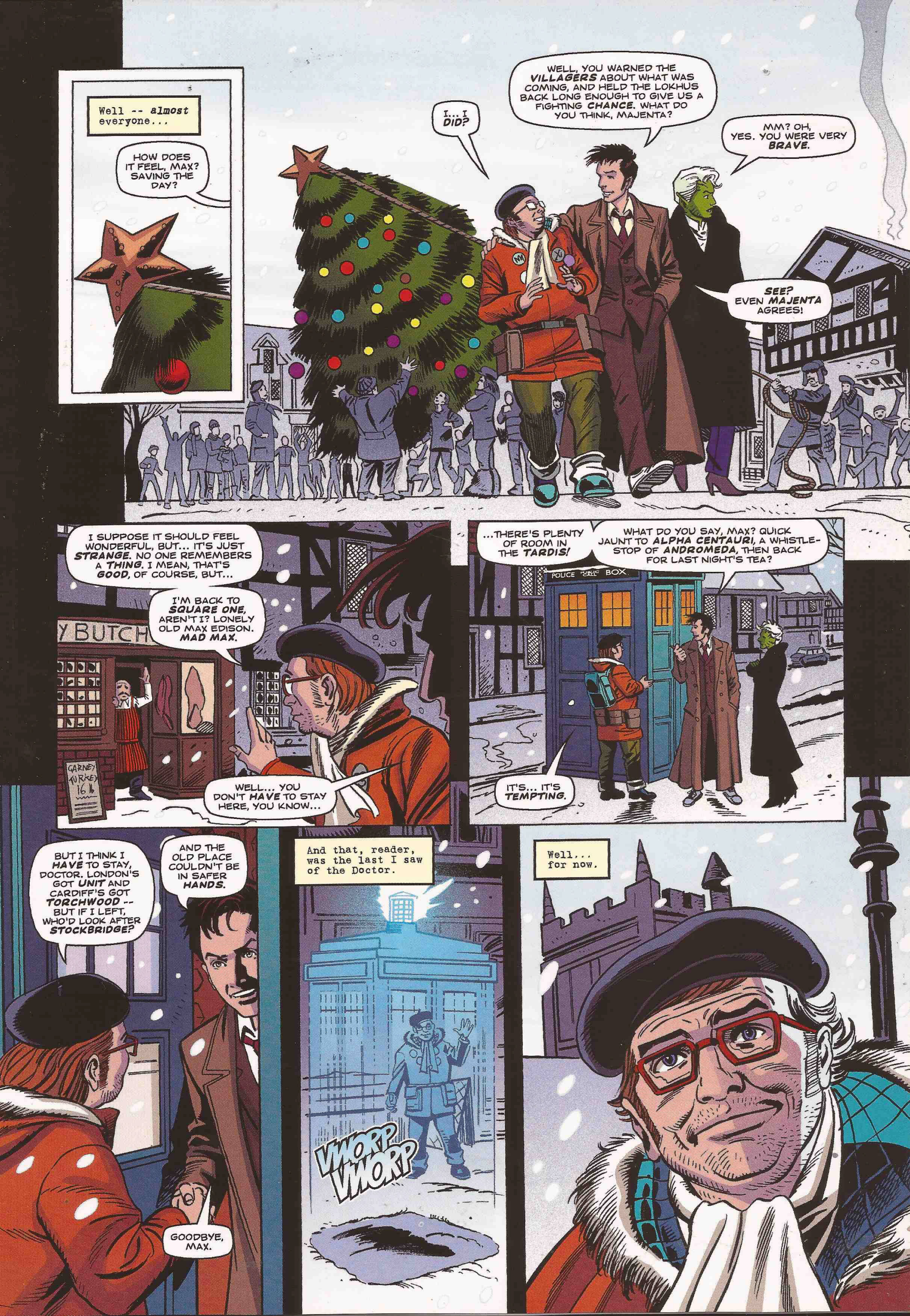

SO HOW DID YOU MEET HIM? THE **DOCTOR**, I MEAN.
WERE YOU PLANNING SOME ENORMOUSLY COMPLEX, EXPENSIVE ENTERPRISE WHICH HE COMPLETELY **RUINED** WITH HIS MEDDLING?
UM, NO, NOT REALLY...
"I STUMBLED INTO HIS SHIP WHILE UFO-SPOTTING IN WELL'S WOOD. I THOUGHT HE WAS FROM **VENUS** AT FIRST -- THOUGH I DID WONDER WHY HE WAS DRESSED LIKE A **CRICKETER**...
"HE'S SAVED US COUNTLESS TIMES SINCE THEN, OF COURSE -- AND I DON'T JUST MEAN THE VILLAGE...
"THERE WAS A GIRL, ISABELLE -- **IZZY**. SHE WAS MY BEST FRIEND. THE TWO OF US USED TO SIT IN WELL'S WOOD AND WATCH THE SKIES TOGETHER, **WAITING** FOR SOMETHING...
"THEN **THE DOCTOR** CAME BACK. HE TOOK IZZY OUT THERE, INTO THE **STARS**. AND WHEN SHE RETURNED, SHE WAS **CHANGED**. SHE WAS **STRONGER. HAPPIER.**"
YOU'VE BEEN GIVEN A SPECIAL **OPPORTUNITY**, YOU KNOW. ONE I'VE ALWAYS BEEN FAR TOO **SCARED** TO TAKE.
BEING WITH THE DOCTOR? **RUBBISH**. IT'S A **BUSINESS ARRANGEMENT**, NOTHING MORE. AND IF YOU THINK HE'S GOING TO "CHANGE" ME, I'D ADVISE YOU TO THINK **AGAIN**...
SOMEONE **TALKING** ABOUT ME?
MR EDISON HERE WAS JUST TELLING ME WHAT AN INCORRIGIBLE BLEEDING **HEART** YOU ARE.
IT'S **HAPPENING**, DOCTOR! WE DON'T HAVE MUCH TIME!
HANG ON A **SECOND**...
RRRRRUMMBMMMM
OH, HE KNOWS ME TOO WELL. ANYWAY, LOOKS LIKE WE'RE ABOUT **READY**. MAJENTA, YOU NEED TO GET OUT OF --
...ARE THE WYRRMEN **SINGING**?
♫ THE BOUGHS DO SHAKE, AND THE BELLS DO **GROKK**! RING SO MERRILY COMES OUR **GROKK**! ♪ HARVEST IN...

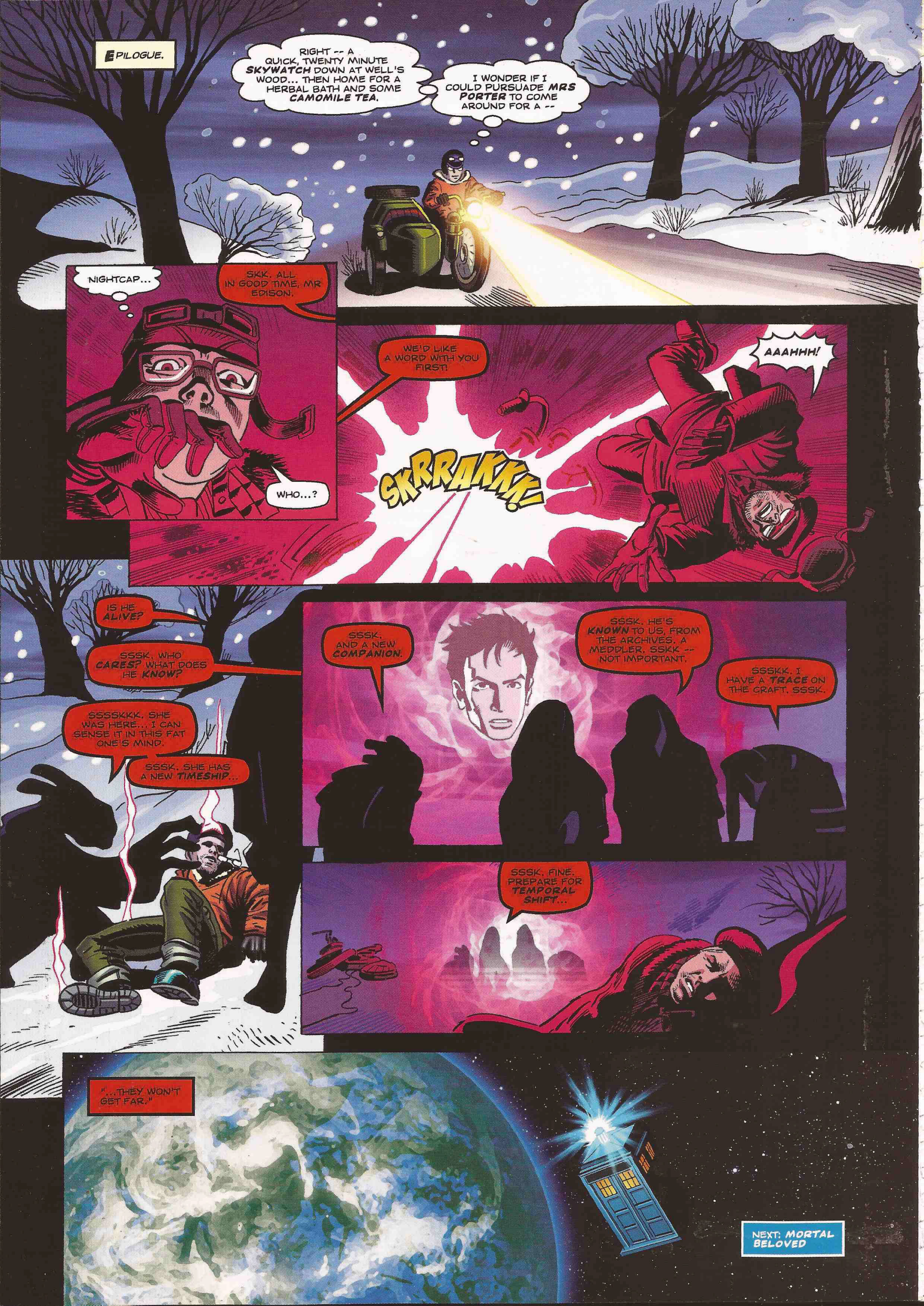

THE BOUGHS DO SHAKE AND THE BELLS DO RING, SO MERRILY COMES OUR HARVEST IN!
OUR HARVEST IN, OUR HARVEST IN, SO MERRILY COMES OUR HARVEST IN! WE'VE PLOUGHED, WE'VE SOWED, WE'VE REAPED, WE'VE MOWED...
...WE'VE GOT OUR HARVEST IN!
NOW, I DON'T WANT TO GET YOUR HOPES UP, STOCKBRIDGE...
GROKK!
GROKK!
GROKK!
...BUT I THINK THAT'S GOT ALL THE MAKINGS OF A EUROVISION HIT.
HURRH. WHAT ARE YOU PLAYING AT, DOCTOR?
OH, YOU KNOW, TAKING THE NIGHT AIR. 'COS LET ME TELL YOU, LOKHUS -- IT STINKS DOWN THERE.
BUT THAT'S PUTREFACTION FOR YOU -- FILLING THE AIR WITH ALL SORTS OF INTERESTING STUFF. HYDROGEN SULPHIDE, CADAVERINE...
...AND METHANE. LOTS AND LOTS OF METHANE.
HERE'S THE DEAL, LOKHUS. YOU LET MAX GO AND STOP THE BIRTHING PROCESS, AND I'LL TAKE YOU AWAY FROM HERE. SOMEWHERE QUIET, SAFE. EMPTY.
FFSSSHHH!
BUT IF YOU DON'T... I'LL CHUCK THIS DOWN THE RABBIT HOLE. AND BA-WHOOM! THE METHANE WILL EXPLODE -- TAKING YOU, ME AND MAX WITH IT.
ONE CHANCE, LOKHUS. THAT'S ALL YOU GET.
HEH. I DON'T THINK YOU KNOW WHO YOU'RE DEALING WITH HERE, DOCTOR... BUT I'VE GOT MAX IN HERE WITH ME -- SO I KNOW EXACTLY WHAT YOU'RE LIKE. WEAK. SOFT. FOOLISH.
YOU WOULDN'T DO IT. NOT IN A MILLION YEARS.
OH, BUT I'VE CHANGED, LOKHUS -- MORE THAN MAX CAN IMAGINE.
YOU'RE NOT FROM AROUND HERE, SO YOU WOULDN'T HAVE HEARD. THERE WAS A WAR -- A BIG ONE. AND I WAS ON THE FRONTLINE. I DID TERRIBLE THINGS, LOKHUS -- JUST TO SURVIVE. SO GO ON.
TRY YOUR LUCK.


HEH. YOU'RE NOT GONNA LISTEN TO *THIS* CLOWN, ARE YA, BOSS?
BOSS?
I'M... I'M WATCHING THE DOCTOR THROUGH MAX'S EYES, LYNCH. EDISON'S NEVER SEEN HIM LIKE THIS BEFORE.
HE BELIEVES HE'D DO IT...
I'M *SORRY*, MR LYNCH. I WANT TO *LIVE*.
WE'VE 'AD A GOOD RUN. BUT I THINK IT'S...
OVER...
BOSS!
WH-WHAT'S GOING TO HAPPEN *NOW*, MR LYNCH?
HE... HE CAN'T *LEAVE* US, MR LYNCH! NOT AFTER ALL THE WORK WE'VE PUT IN...
I'LL *GROKK!* TELL YOU WHAT'S GONNA HAPPEN NOW...
...I'M GONNA TEAR THE DOCTOR LIMB FROM *LIMB!!!*


HEH... DIDN'T EXPECT THIS, *DID* YA, SMITH?
NOW JUST YOU STAND *STILL* -- WHILE I CUT YA TO *BITS!*
HERE'S THE *THING,* DOCTOR...
AAAH!
THWAKKK!
I'VE BEEN 'ERE SINCE THE *BEGINNING.* I WAS THE *FIRST* OF THE GAFFER'S WORKMEN -- FORMED FROM THE EARTH *ITSELF.*
WHILE THIS ROTTEN OLD WORLD WAS *KILLIN'* ITSELF... I STAYED *'ERE. DEVOTIN'* MYSELF TO THE LOKHUS -- *WAITIN'* FOR THIS DAY.
SO IF YOU THINK I'M GONNA LET YOU SPOIL EVERYTHIN', WHEN WE'RE SO *CLOSE*... THEN YER *WRONG,* DOCTOR.
DEAD WRONG!
SKKRATTTCH!
HNNGH!
NNG!
TUNKK!
FFFFFSSSSSHHH
FFFSSSSSHH
NO -- NOT MY BOY...
NOT MY BOYYYY!!!
FFFFFSSSSSSHH


BA-WHOOOMMMM!!!
SAFE IN OUR HANDS
From the secret files of Maxwell Edison. File 6869.
The fire raged for *days*. And the people of Stockbridge stood there and watched it burn.
But once the compound was gone, the spell was *broken*. And before long, everyone in the village had forgotten all about Khrysalis and the Lokhus...


Well -- almost everyone...
HOW DOES IT FEEL, MAX? SAVING THE DAY?
I... I DID?
WELL, YOU WARNED THE VILLAGERS ABOUT WHAT WAS COMING, AND HELD THE LOKHUS BACK LONG ENOUGH TO GIVE US A FIGHTING CHANCE. WHAT DO YOU THINK, MAJENTA?
MM? OH, YES. YOU WERE VERY BRAVE.
SEE? EVEN MAJENTA AGREES!
I SUPPOSE IT SHOULD FEEL WONDERFUL, BUT... IT'S JUST STRANGE. NO ONE REMEMBERS A THING. I MEAN, THAT'S GOOD, OF COURSE, BUT...
I'M BACK TO SQUARE ONE, AREN'T I? LONELY OLD MAX EDISON. MAD MAX.
Y BUTCH
GARNEY TURKEY 16 lb
WELL... YOU DON'T HAVE TO STAY HERE, YOU KNOW...
...THERE'S PLENTY OF ROOM IN THE TARDIS!
WHAT DO YOU SAY, MAX? QUICK JAUNT TO ALPHA CENTAURI, A WHISTLE-STOP OF ANDROMEDA, THEN BACK FOR LAST NIGHT'S TEA?
POLICE PUBLIC CALL BOX
IT'S... IT'S TEMPTING.
BUT I THINK I HAVE TO STAY, DOCTOR. LONDON'S GOT UNIT AND CARDIFF'S GOT TORCHWOOD -- BUT IF I LEFT, WHO'D LOOK AFTER STOCKBRIDGE?
AND THE OLD PLACE COULDN'T BE IN SAFER HANDS.
GOODBYE, MAX.
And that, reader, was the last I saw of the Doctor.
VWORP VWORP
Well... for now.


EPILOGUE.
RIGHT -- A QUICK, TWENTY MINUTE SKYWATCH DOWN AT WELL'S WOOD... THEN HOME FOR A HERBAL BATH AND SOME CAMOMILE TEA.
I WONDER IF I COULD PURSUADE MRS PORTER TO COME AROUND FOR A --
NIGHTCAP...
SKK. ALL IN GOOD TIME, MR EDISON.
WHO...?
WE'D LIKE A WORD WITH YOU FIRST!
SKRRAKKK!
AAAHHH!
IS HE ALIVE?
SSSK. WHO CARES? WHAT DOES HE KNOW?
SSSSKKK. SHE WAS HERE... I CAN SENSE IT IN THIS FAT ONE'S MIND.
SSSK. SHE HAS A NEW TIMESHIP...
SSSK. AND A NEW COMPANION.
SSSK. HE'S KNOWN TO US, FROM THE ARCHIVES. A MEDDLER. SSKK -- NOT IMPORTANT.
SSSKK. I HAVE A TRACE ON THE CRAFT. SSSK.
SSSK. FINE. PREPARE FOR TEMPORAL SHIFT...
"...THEY WON'T GET FAR."
NEXT: MORTAL BELOVED

YOU ARE NOT ALONE

Neil Harris welcomes the new man in the TARDIS...

DEAR MATT SMITH

Dear Matt,

On behalf of fans everywhere, congratulations on being cast as the new Doctor Who. But before you begin, here are some things you may need to know:

1. Your predecessors in the role were Norman Hartnell, Partick Thistle, Bill Portreeve, Jon Culshaw, Peter Davidson, 'Sixie', Percy Kent-Smith, Renault Mégane, *It's Grim Up North* and David Ten-Inch. I suggest you commit this list to memory; it'll prove useful when talking to journalists and it's important you get the names right, and in the correct order, to avoid irritating fans. You should also remember that although Christopher Lee played the Doctor in the two 1960s Dalek movies, he doesn't count as a proper Doctor Who.

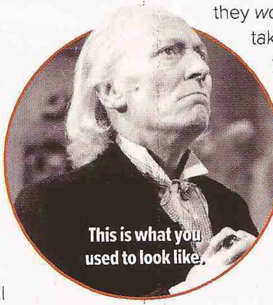
2. Some fans think the character's name is 'The Doctor'. Other fans think the character's name is 'Doctor Who'. This is something both sides feel very strongly about and sometimes they like to argue about it on the internet.

I suggest you switch randomly between using both names when referring to the character. Just as a wind-up.

3. If it's not too late – *don't* go on the internet. The discussion forums, while being full of erudite and enthusiastic fans, tend to consist of those erudite and enthusiastic fans quietly shaking their heads in despair at the ravings of half a dozen lunatics who have convinced themselves that the show is not serious enough / too gay / too mainstream / imminently due to be axed in a BBC Plot.

4. On the other hand, all the fans you meet in real life will be absolutely lovely. Many of them will have some difficulty talking in your presence because they genuinely think of you as a Time Lord from the planet Gallifrey. Some of these will be children but others, more worryingly, will be grown adults with children of their own. All they want is your autograph and to have their photo taken with you and in return you will have their unswerving loyalty and admiration.

(By way of example; in 2007, fans raised over £10,000 for the hospice where David Tennant's mother passed away. They weren't asked to do it; it was an entirely spontaneous gesture of sympathy and respect. It was, beyond doubt, Doctor Who fandom's finest hour.)



This is what you used to look like.

5. One Saturday afternoon, why not try knocking on the door of a young fan and ask them if you could sit down and watch the show with them and their family? One of your predecessors did this and it's quite possibly the coolest thing they ever did.

6. For the rest of your career you will be referred to as 'former Doctor Who Matt Smith'. It will never, ever go away. However, if you wish, it will always provide you with employment – recording talking books, DVD commentaries and going to *Doctor Who* conventions. Think of it as your pension plan.

7. Should you ever encounter them, they're called Sont*ar*ans. Not *Son*tarans.

> **"For the rest of your career you will be referred to as 'former Doctor Who Matt Smith'. It will never, ever go away..."**

8. Your costume as the Doctor is very important, but before it's decided what you should wear – why not have a bit of fun? I suggest you parade around in public wearing a Mad Hatter's hat with a question mark on one side and a multi-coloured shell-suit with a radish sticking nonchalantly out of the breast pocket. People will think this will be your new costume and it will really freak them out.

9. It's Time and Relative 'Dimension' in Space. Not 'Dimensions'. *Never* 'Dimensions'.

10. I wouldn't bother watching any of the previous *Doctor Who* stories for inspiration. It's not that they're not all fantastic – because, of course, they *are* – but we don't want your Doctor to be like any of the ones that have gone before. Do what you like; just be as free-wheeling, charming and enthusiastic as you were in your *Doctor Who Confidential* interview and you won't go far wrong.

If anyone asks you what your favourite story is, just say it's *The Sensorites*. Trust me. It's recognised by fans everywhere as being the greatest story of them all.

11. One very good way of escaping from Daleks is by running up a flight of stairs.

12. From the day you start, people will be asking you when you plan to leave. This is not because they *want* you to leave, so please don't take offence, it's because they want you to *stay*. I suggest you adopt a witty catchphrase to deal with such enquiries, such as "Who knows?" or "Stay tuned!"

13. So far the Doctor has only snogged men and women. You could be the first Doctor to snog a Dalek. Go for it.

14. It may not come up, but just as a 'FYI'; the Doctor is a Time Lord from the planet Gallifrey in the constellation of Kasterborus, which is 250 million light years from Earth at galactic co-ordinates ten zero eleven zero zero by zero two from galactic zero centre. The Doctor has two hearts, a respiratory bypass system and was briefly half-human on his mother's side, (although he probably isn't any more). He was born under the sign of crossed computers and is approximately 904 years old. His real name is known only to his future girlfriend, River Song, he's allergic to aspirin and he doesn't like burnt toast.

15. If anyone asks you how you're going to play the Doctor, say 'a crotchety cosmic dandy with a toothy grin and an open face, who is brash, but also quietly manipulative and Byronesque, whilst suffering survivor guilt and verbal incontinence.' That should just about cover it.

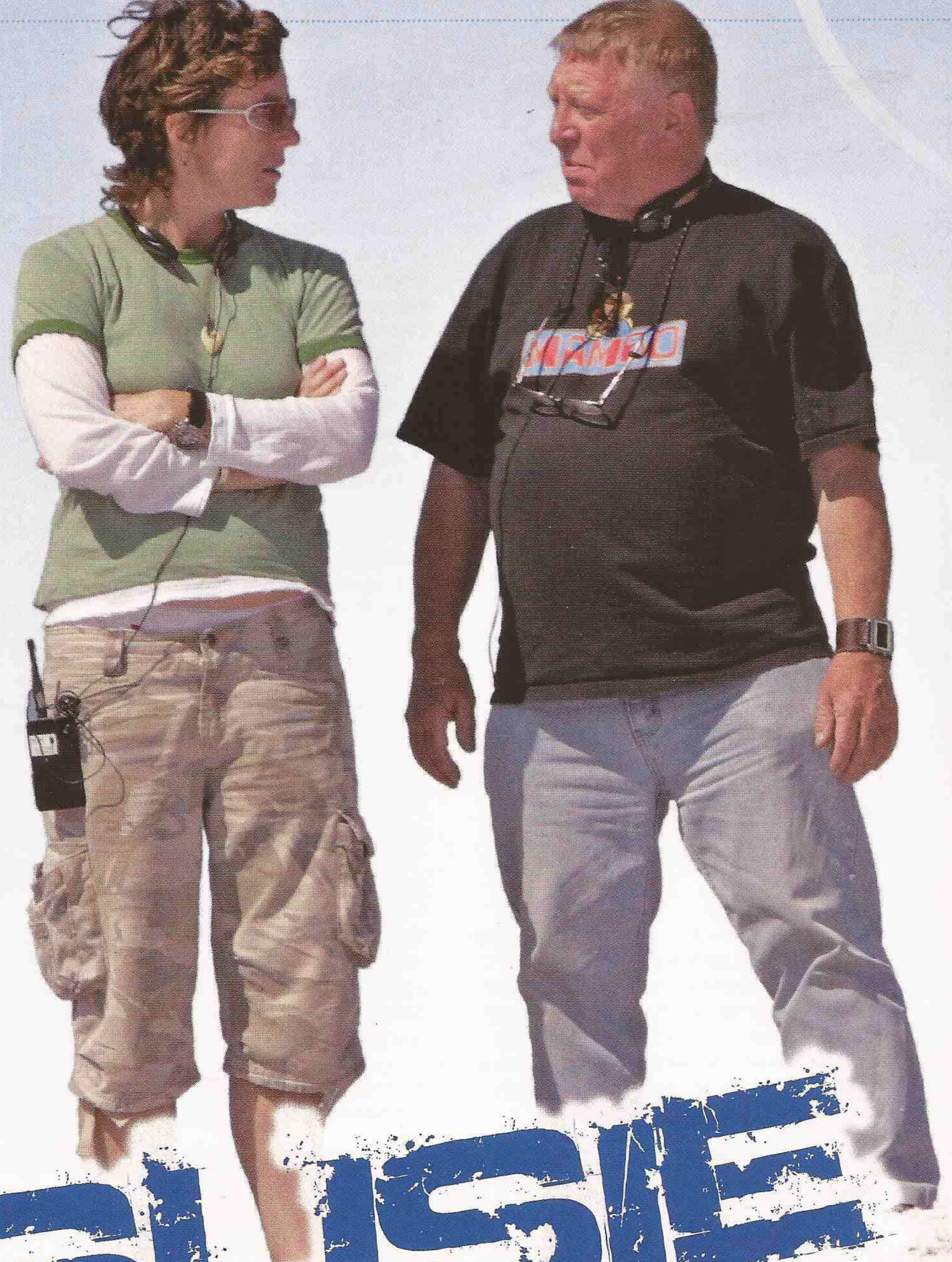
16. You have big shoes to fill (but they fit perfectly). But just bear in mind – if you think *you've* got a tough act to follow, what's it going to be like for the *next* guy?

I think that's everything you need to know. We're all right behind you – and not just because we're relieved they didn't choose James Nesbitt – and we can't wait until 2010. So good luck, applause and hugs – now get out there and be fantastic.

Neil

SUSIE CLUES

Over the past three years, Susie Liggat has worked on some of the most well regarded *Doctor Who* stories ever – and now she's ready to tell her story. Dan Berry asks Susie about her stint as producer of *Doctor Who*, and her life in the world of television...



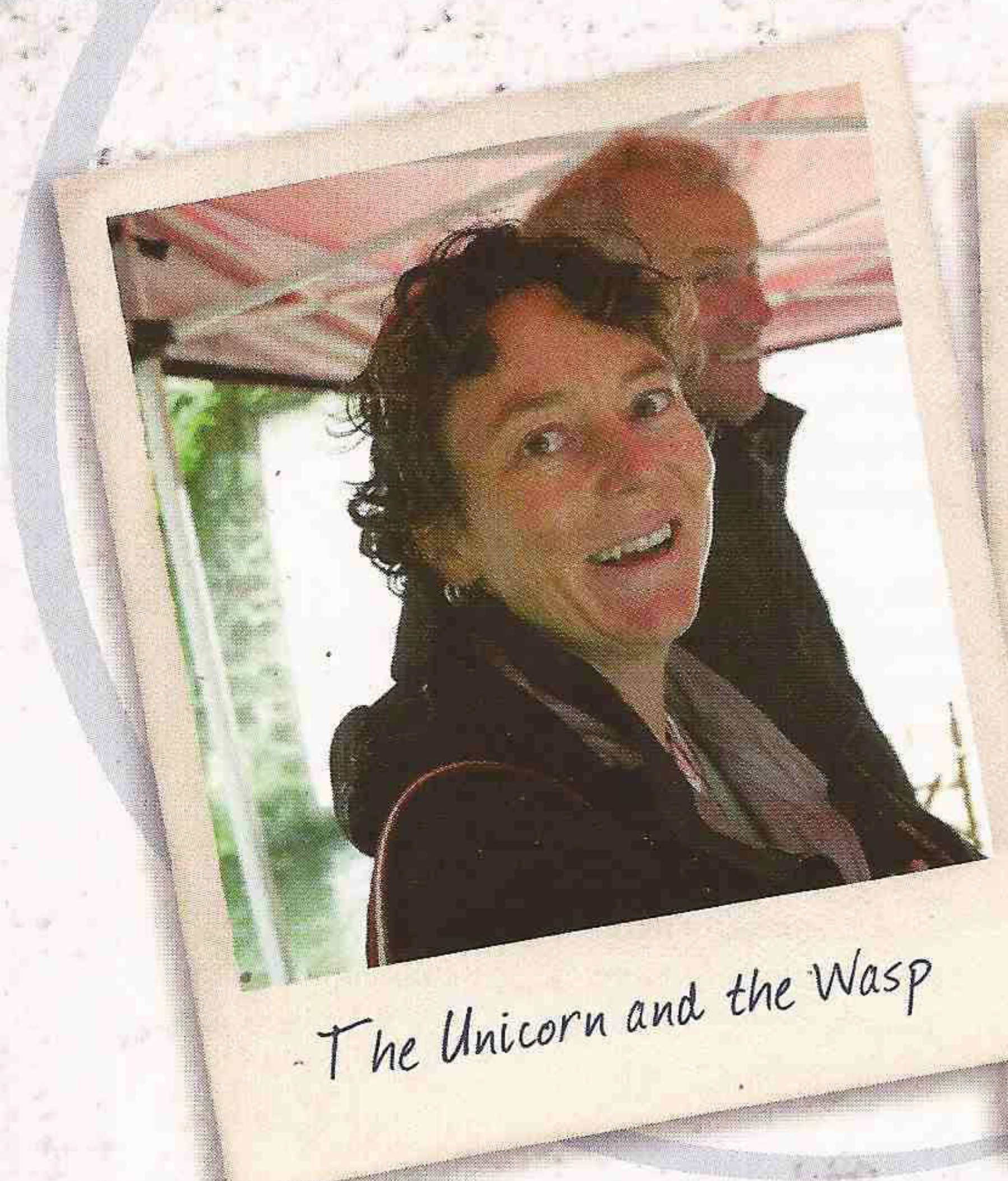
"It feels *very* weird," confesses Susie Liggat, former *Doctor Who* producer. It's the week before Christmas, and pre-production on *Planet of the Dead* is just beginning – but Susie's not involved in that episode, or any of the other Specials.

"I went back to Cardiff last week, for the final mix [of *The Next Doctor*] and it's very odd to be there, and know that all those people that I've spent so long with over the last three years are there, beavering away. But it's only when I'm in Cardiff that I notice, whereas when I'm in London, it's like only you and I exist in this room."

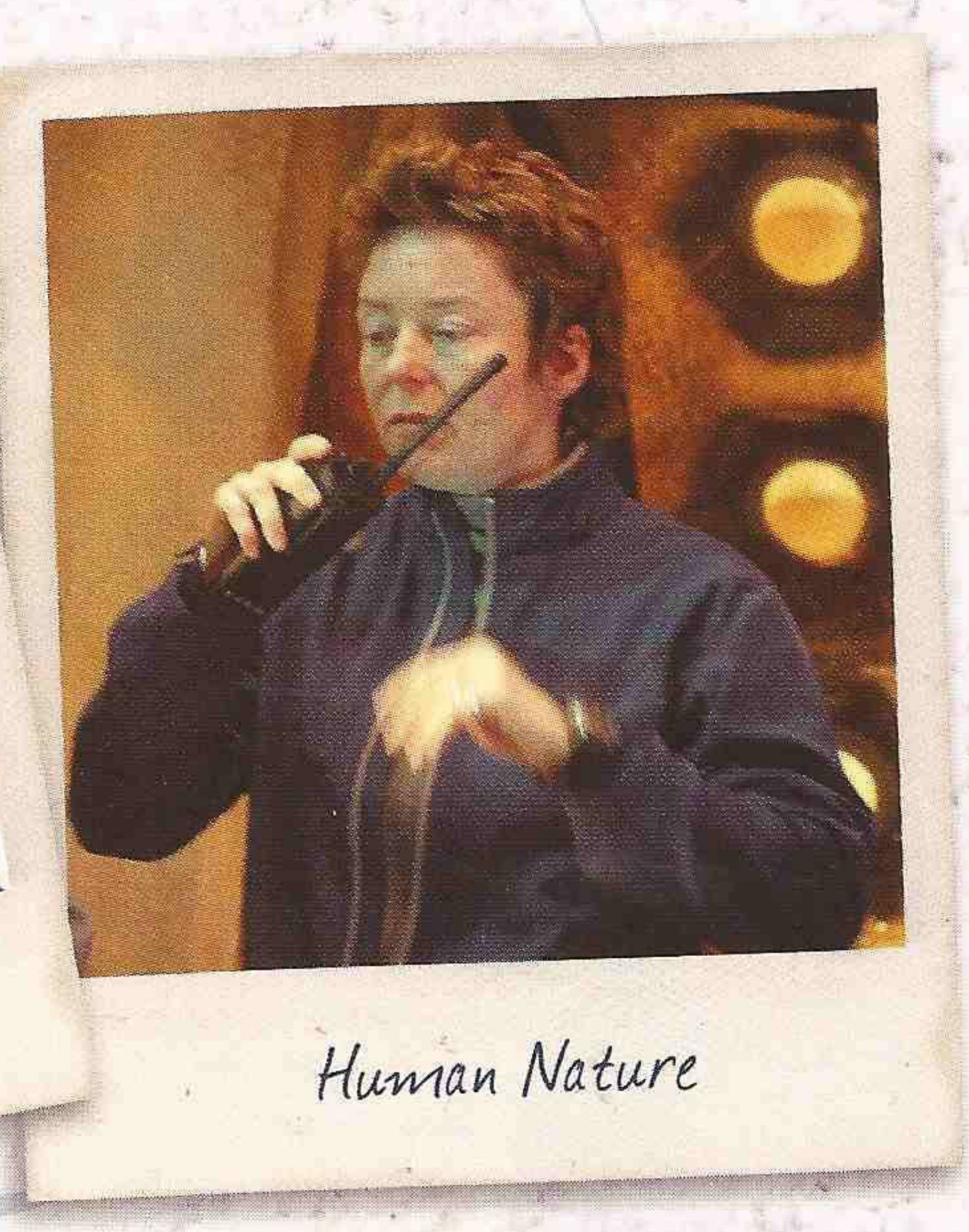
"This room" is a club in Soho, where Susie is chatting to **DWM** over coffee and croissants. She's infectiously enthusiastic and exuberant: within the first few minutes of meeting us, she's declared her admiration for her *Doctor Who* colleagues, quizzed us on our earliest memories of the show, and spontaneously instructed us to visit the set. She's also quite grounded, stopping mid-sentence to ask for help in navigating Facebook on her mobile, and discussing her time on *Doctor Who* with a rare sort of frankness and honesty.

Susie initially worked on the show as a First Assistant Director on Series Two, before sharing production duties on Series Three and Four with Phil Collinson. However, her involvement with the television industry dates back to her childhood...

"A very, very long time ago – without meaning to sound like it's one of those dynastic things – my dad was a casting director," she explains. "So when I was a kid, it was always around. But all it made me do was think 'I never want work in that industry,' because it seemed so fickle and fake; I always found it quite difficult to be around. But then he died when I was quite young, and that kind of removed any contact I had with it."



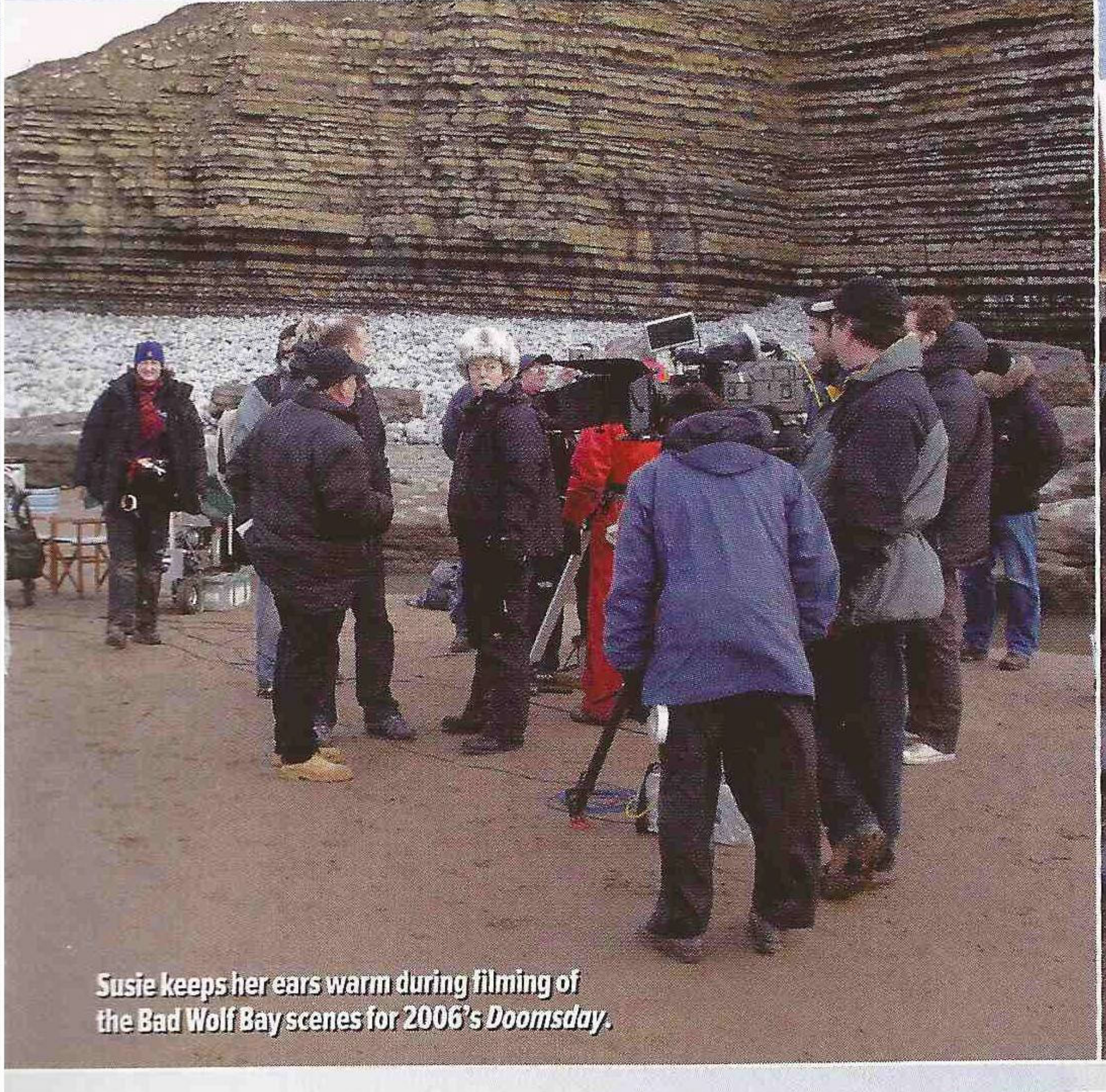
The Unicorn and the Wasp



Human Nature

At 19, Susie dropped out of her degree course, and was working as a decorator in Brighton, when she was offered a job by a casting director who had known her father.

"I thought, 'Yeah, great, I'll go to London – brilliant!'" she recounts, "but I hated every minute of it. I was kind of expected to know what to do via osmosis, but I hadn't got a clue. I went back to Brighton thinking, 'No way, I'm not going to do this,' but then from that, I got offered a job at *The Bill*, as an assistant casting director, in its second series. It was the first time I'd been next to production, so I saw all these cool young people with radios dashing around, and getting dirty, and working 12 hours a day, and smoking, and just... being cool, I guess. And I just stared out of my window and went, 'Oh, *this* is where I want to be!'"



Susie keeps her ears warm during filming of the Bad Wolf Bay scenes for 2006's *Doomsday*.

Susie was First Assistant to director Graeme Harp on *Doomsday*, amongst other Series Two episode

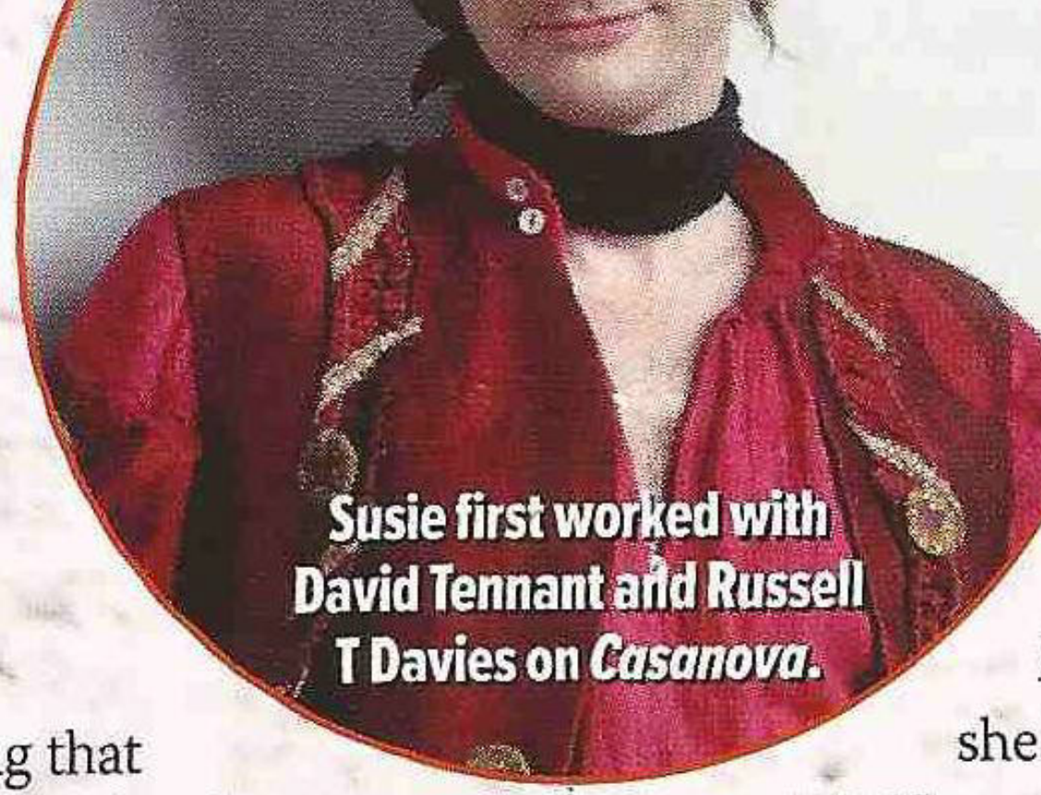
> "MY **DAD** WAS **MATES** WITH **JON PERTWEE**. THE DOCTOR WAS **ACTUALLY AROUND** WHEN I WAS A **KID**!"

After six months of unpaid work experience at weekends, Susie became an AD, working on various television and film projects. "I did *Beautiful Thing*, *Our Mutual Friend*, *Casanova*, and things like that," she says, justifiably proud. "And on *Casanova* I met Julie [Gardner] and Russell [T Davies], and we made a sort of Faustian pact to do *Doctor Who*."

Working on *Casanova* was Susie's very own 'turn left' moment. "It was life-changing for me, in many ways, both professionally and emotionally," she recalls. However, she wasn't interested in the series when she was first invited aboard. "I had actually given up being a First AD quite a long while ago, and then I went to work at the Film Council. [Director] Sheree Folkson, who I'd known for a long time, said to me, 'Oh, I'm doing this thing called *Casanova*, will you come and First?' and I said, 'No, no, no, I'm not doing that any more, I'm absolutely *not* First-ing any more!'"

Nonetheless, Folkson persisted, and Susie agreed to read the scripts. "I sat in my garden in Hastings, and just sat there, for four hours, getting sunburnt, with tears *pouring* down my face," she remembers. "I phoned up and said, 'I *have* to do it!,' because it was a no-brainer. I couldn't have not done it."

DWM wonders whether such an emotional response to a script is normal for Susie. "I don't ever look at it, really, from a production point of view," she clarifies. "I don't ever fear it, or anticipate it. The first time I read it, I have to be on an emotional journey. I want to be immersed in the story, I want to see it from a storytelling point of view.



Susie first worked with David Tennant and Russell T Davies on *Casanova*.

"*Casanova*'s a great case in point," she continues. "It was the first time I'd worked on Russell's writing, and the extraordinary audacity and the courage of it. There's six pages of dialogue, with a continually-moving dance – it's like the worst nightmarish puzzle in the world, to make that work. I was just laughing, knowing that he knew what that involved, and how hard that was. And that's what he does with *Doctor Who*, and that's what's so wonderful about his writing: he writes it, and you have to jump up, and make it work. Because all he cares about is the story – of course, he's very production-savvy – but it's about getting the emotions right."

Susie's passion for Russell's work is tangibly genuine, and was one of the reasons she was so eager to get involved with *Doctor Who*. "Russell's one of those writers that you have complete faith in," she beams. "I trust him so much – his morals, his heart, his motivations in doing things. And Julie is great – she's kind, and honest, and open. So they were very much part of the appeal."

However, Susie also had a long-standing love of the series itself. "My love for it, my passion for it, my every Saturday night spent glued to it, was Jon Pertwee into Tom Baker," she enthuses. "My dad was mates with Jon Pertwee, actually. He was actually *around*, when I was a kid! And then, I guess, as a teenage girl you sort of fall off the wagon. You're not as glued to it in those later years."

Her interest rekindled by Russell and Julie's involvement, Susie signed up to the show before Series One had aired ("I didn't really know what I was getting into!"), and began working as a First AD towards the end of 2005. "I took over on the Cybermen episodes on Series Two, so that was quite fun." Thrown in at the deep end, then? "Yeah, but I *like* deep ends."

Susie Liggat is, fact fans, *Doctor Who*'s first female producer since the late great Verity Lambert, the show's original boss. "Me and Verity Lambert!" she grins, delightedly. "I'm honoured to be discussed in the same sentence as Verity Lambert! She was an amazing woman." Does following in her footsteps have any significance for Susie, then? "I'm not particularly one for the awareness of historical facts like that," she considers. "I think it's *interesting*, but it doesn't have any bearing on your day-to-day work, or how you'd behave."

Excitedly, Susie reveals that *Doctor Who* isn't the only connection between herself and Verity. "We both went to school in Brighton!" she grins. "She went to Rodean, and I... didn't. But we got on very well. I worked with her ages ago, before *Doctor Who* had been re-done. And she had a Great Dane, and I had an Irish Wolfhound, so there's sort of weird similarities in... well, dogs and schools.

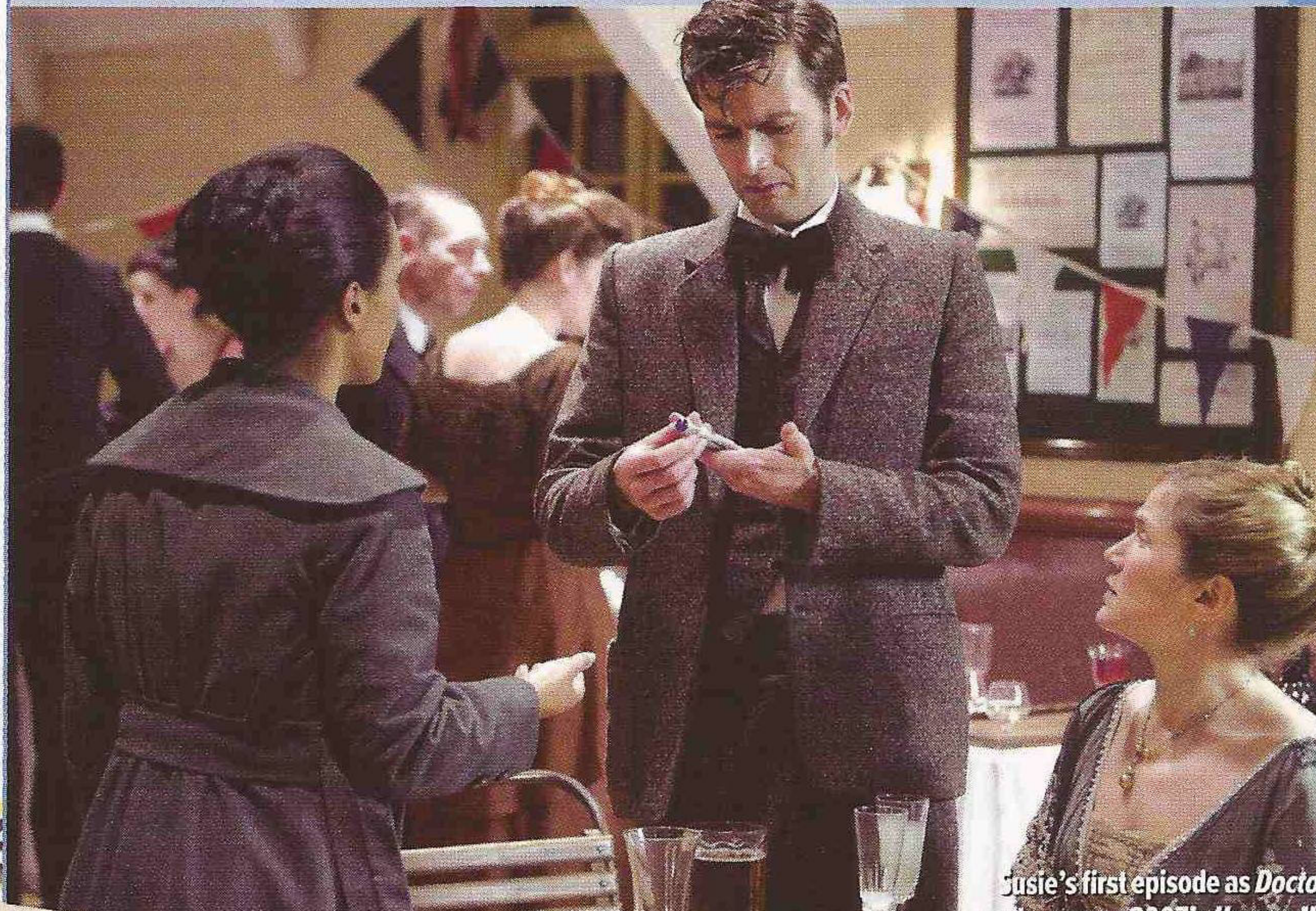
"She was a great, though – she was just a brilliant producer, a *great* producer, for a very long time. And I hope that in my bit of *Doctor Who*, I've looked after it in a way that she'd be proud of."

Having made her producing début on the hour-long *Sarah Jane Adventures* Special, *Invasion of the Bane* ("It was really exciting, because I was setting something up"), Susie took over from Phil Collinson for 2007's *Doctor Who* two-parter *Human Nature*/*The Family of Blood*.

"Cor, that was a bit of an epic," she smiles, remembering the experience. "I was chuffed to bits – although we were literally elbow-deep in mud! ▶

On the set of 2008's *The Sontaran Stratagem*/*The Poison Sky*.

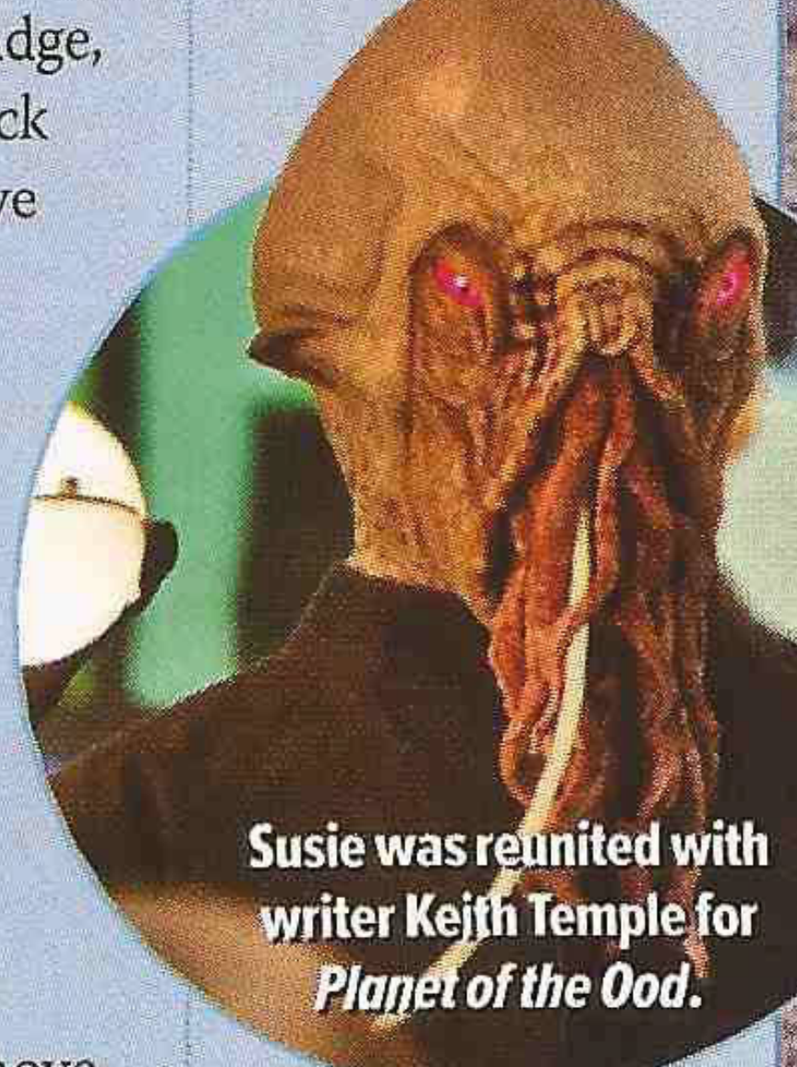
Susie thought 2008's *The Unicorn and the Wasp* was "as camp as tits!"



Susie's first episode as *Doctor Who* producer was 2007's *Human Nature*.

I just couldn't believe it! The level of mud, and sludge, and cold. It's one of those things that you look back on and laugh, but at the time, you just can't believe you're standing there. Or making everybody else stand there!

"The really juicy thing for me about those stories was the anti-war metaphor," she adds, "and I really hope that got through to kids. I think that's what's important about *Who* – because it has such an impact, it can have such an effect subliminally." How far can those moral themes be pushed, though, in what's essentially a light-hearted adventure series? "It's exactly that tone that makes it work," Susie believes. "If you shove it in somebody's face, it's not as powerful, and it's not as interesting, whereas this is just an aside. I think it's important that it's not a big in-your-face thing. Just put it in there, and let it cook, you know? Don't force somebody to eat the message. It's there if they want it."



Susie was reunited with writer Keith Temple for *Planet of the Ood*.

There were similar ethical undercurrents to *Planet of the Ood*, which was amongst Susie's first work on Series Four, and saw her reunited with writer Keith Temple. "I worked with him years ago on *Casualty*," she explains. "It was really nice to catch up with him, and to know that he was a *Doctor Who* fan. It's like, 'Oh, wow, you're one too!' So that was good, to have Keith out of the closet." There's a pause, before she hastily adds, "As a *Doctor Who* fan! He's probably one of the only straight boys on the show, bless him."

Planet of the Ood was filmed in the first block of Series Four, alongside Gareth Roberts' *The Unicorn and the Wasp*. "Oh, it's as camp as tits!" Susie exclaims, when **DWM** asks for her memories of that episode. "We definitely didn't want it to become *Carry On Agatha*, but there are elements of that. You've got Felicity Kendal, and Gareth writing it – it's camp. But brilliantly so, and *intelligently* so. They're just taking the edge off, and taking the mick out of *Marple* slightly, and that was so much fun to do. It really was a joy."

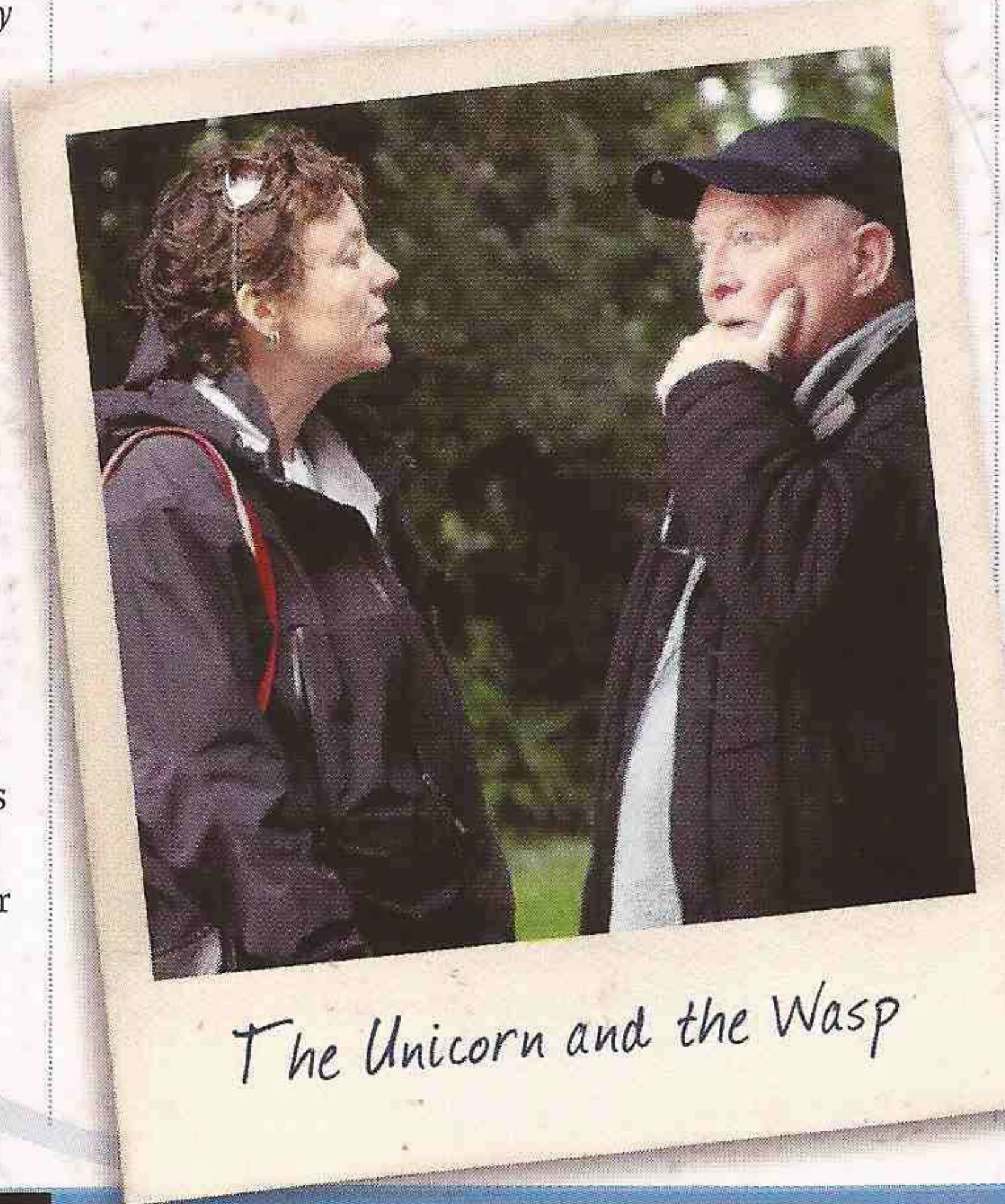
On a more serious note, Susie was also tasked with bringing one of the Doctor's most popular enemies back to the screen, producing the two-part *The Sontaran Stratagem*/*The Poison Sky*.

"Truth is, I didn't feel any historic responsibility," she admits. "I just felt a responsibility to do the best for these scripts. I wanted to bring all my knowledge of good storytelling and good drama." No extra pressure, then? "*Every* episode has pressure, it's always 'Let's make this episode as good as it can be!', whether the monster's a scarecrow or a Cyberman or a wasp or a Sontaran – it's still got to be a *fabulous* Sontaran, a *fabulous* scarecrow."

As well as bringing back old foes, Susie introduced new ones, such as *Turn Left*'s Time Beetle. "It wasn't my favourite creature," she frowns. "It was a very hard thing to execute… I will put my hands up and say I don't think that was our most successful creature. In the edit, we were very aware of its… visual weakness, should we say. So, in the edit, we cut around it as much as possible.

"But it wasn't about seeing it. It was never about the creature, and that's the really important thing. You shouldn't watch the episode and just go, 'Ew, bad beetle!' – the beetle is a device. It's not about how brilliant the creature is, whereas the Sontaran story *is* about how brilliant the creatures are."

"UNICORN AND THE WASP IS CAMP – BUT **BRILLIANTLY** SO, AND **INTELLIGENTLY** SO…"



The Unicorn and the Wasp

Susie's final work on *Doctor Who* saw her on location, filming *The Next Doctor*, where she had to deal with almost a thousand onlookers. "We had to get extra security at Gloucester," she confirms, "because with the crowds, it would've been impossible to work!" However, handling such a high level of public interest wasn't an entirely new experience for Susie. "I did a thing with Jonny Hallyday in France. That was mad. It was like being with *God*! They had to close streets! They had to shut an entire town off! So, yeah, it's amazing to deal with that in Wales. It's become this brilliant, fabulous thing."

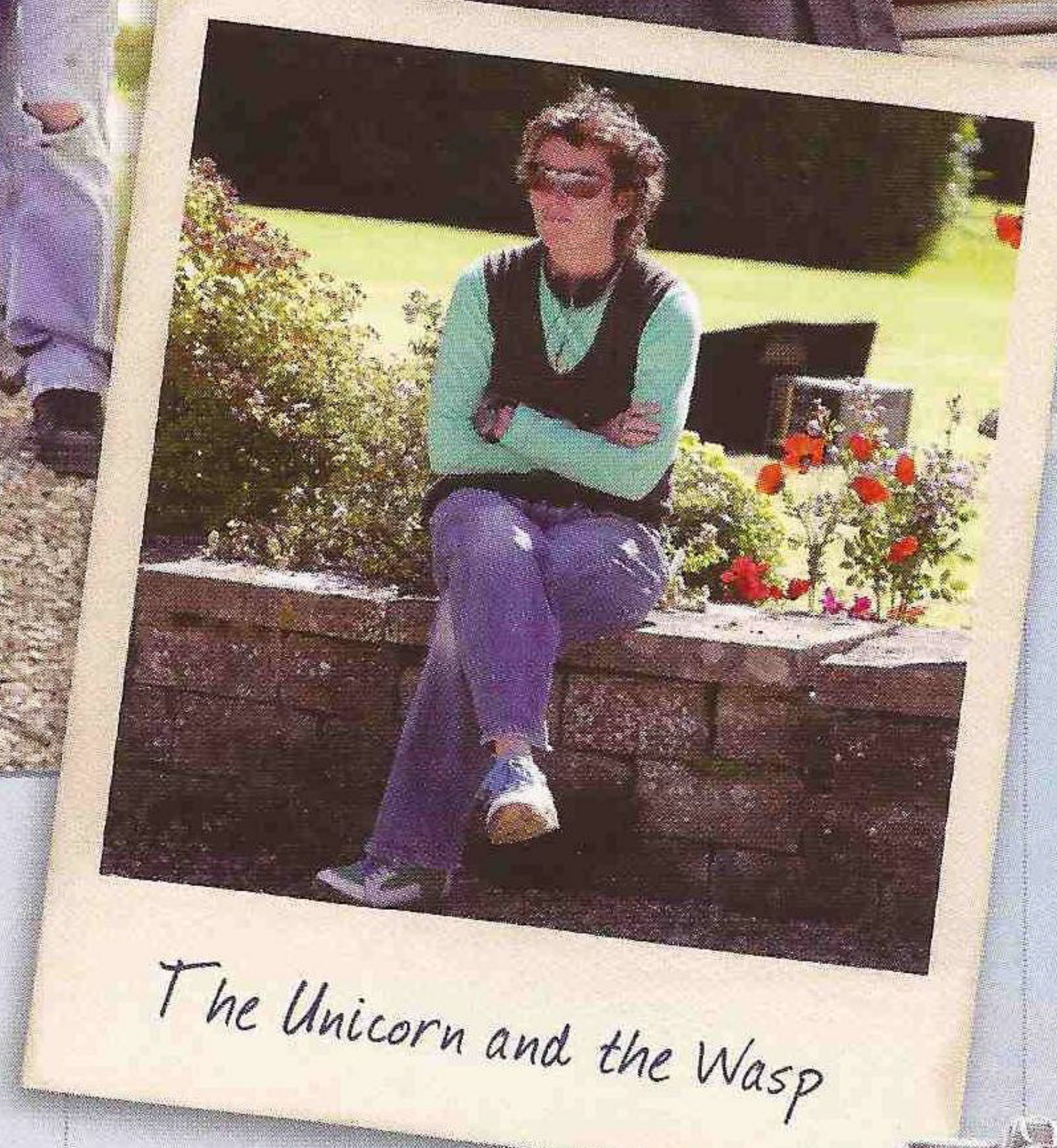
Brilliant though the attention may be, Susie admits that having crowds of fans present during a take can sometimes cause problems. "Emotionally, it makes you feel a bit like a trapped animal. You know, it's not comfortable, it feels like you're in a zoo. Trying to communicate to a crowd of people who are staring at your little group how important it is that they keep quiet, and not give away any of the story elements – those are the key things for us. I can't see that getting any better. I mean, I hope it does, because people need to respect that we have to be able to work. And a lot of people would find it difficult to do their jobs if they had a thousand people staring at them and taking photos. I'm not asking for sympathy, but standing outside in the pouring rain for 12 hours a day, six days a week, can be quite exhausting. So it doesn't help, even though it's wonderful to be adored!"

Other challenges of *The Next Doctor* included reproducing the London of 1851. "You need to have pretty reasonable historical knowledge of what does and doesn't exist," Susie explains, citing the accidental inclusion of Tower Bridge in an early matte painting as an example. "So yeah, it's an awareness of authenticity. I say that, but sometimes, with costume and make-up, there are times when an actor can look like a bit of a plonker, with a silly old beard and mutton-chops. With *Doctor Who*, we allow ourselves a little bit more room."

With Christmas Specials, though, everyone works that little bit harder. "The Christmas Special does have, I think, for everybody – from the runner and the drivers up – a sense of 'C'mon, we need to give another ten per cent!' We want Christmas Day to be knock-'em-dead. *The Next Doctor* was quite good, because there was a little bit of a hiatus [*after Series Four finished filming – Ed*], so people had a week or two off in between – they had time to recover, so we could push them a little bit harder."

One moment of the Christmas episode which excited many fans was the brief appearance of the previous nine Doctors, via one of the Cybermen's infostamps. "We do like to drop in tasty little tidbits," Susie smiles. "Particularly with *Doctor Who*, you have to respect and encourage and excite our fans. I have to defer to people who know more about it historically than I do – *Doctor Who* historians, really – proper ask-them-any-question masterminds! And luckily, I have secret access to at least two of those people, if I'm ever in doubt!"

Comprehending *Doctor Who* fans' love of trivia, Susie eagerly offers us "a special little **Doctor Who Magazine** thing! In all of these episodes that I've discussed – the Cybermen, the Ood, the scarecrows – I've been very lucky, because I've worked with my Cyber-boys," she says, referring to the actors inside the monsters' suits. "They just warm my heart, I have to say. In all of my episodes, you also see them without their masks on, playing normal characters. In the Christmas episode, by the grave, the boys are out!"



The Unicorn and the Wasp

The 'Cyber-boys' warm Susie's heart!

Until *The Next Doctor* was filmed, all Susie's work as a producer on *Doctor Who* had been under the watchful eye of Phil Collinson. "'Liaise with him'?" Susie repeats, mock-incredulous, when **DWM** asks how involved he was in those earlier episodes. "I tried to get on with it, and he interfered! That's the truth!

"No, I love Phil. I just tried to get on with it. It was a hard thing for him to go off, because he knows it best; but he's a *brilliant* source of advice, and I would phone him up and go 'Argh, Phil, what do I do on this bit?!' Because he's had years of experience doing those series.

"It's scary, being out there, and it was great for me to have Phil to go 'Don't worry love!'" she continues, adopting a voice that's more Deirdre Barlow than Phil Collinson. "He was very strong and very good for me. But at other times, we'd have big run-ins, because I'd say 'Get your paws off!' Luckily, we're both robust enough that when he would march in and do one of his Phil moments, I'd rush after him and we'd be friends. Ultimately, the thing we care about is the show, and it doesn't matter whether we have a scrap for five minutes or not, cos actually what we want is the best for the show."

Producing *The Next Doctor* without his support was a very different experience for Susie. "It was easier in a way," she nods. "You have to remember that, by that point, I'd probably found my feet; I'd done six episodes or whatever, and I already knew most of the things that I would've been on the phone to him about in the beginning. I was more confident, you know? I was happier to be left alone with it, I'm now very confident about what it is and what it should be.

"It's a challenge, though, for the Specials, and whoever does the next series, because the show is important. It's scary cos it's important – and scary is *good*. That's what gets your blood moving, and that's great. Working on *Doctor Who* is the sort of scary that I really like, and that we should all have every day. You feel your heart beating, you feel the pressure of it, and it takes a while to be comfortable with it – for the first few episodes or weeks or whatever, you're not quite sure what the next step's going to be. But now, I know. For *The Next Doctor*, I was very much more confident.

"Of course, I hate to admit it, but there's an essence of Phil in the back of my head, going 'Take no f***ing nonsense!', and I think that'll always be there. Somehow, Phil's rubbed off on all of us, as has Russell."

With Tracie Simpson and Nikki Smith sharing the producer's role for the forthcoming Specials, Susie will have other projects underway during 2009, but her affection for *Doctor Who* hasn't faded. Not one bit. "I want something I care about as much as *Doctor Who* to come along – whatever that is," she says. "That's what I wish for, my ideal Christmas present – something I care about as much as I care about *Doctor Who*."

And if the opportunity did arise, Susie would be more than eager to return to the TARDIS. "I'll always be interested in working on *Doctor Who*," she says, smiling warmly, "because the stories and everything are so great. I will always, always, *always* want to be a part of it."

THE FACT OF FICTION

At the edge of the known universe, **Alan Barnes** uncovers the secrets hidden on Zeta Minor – the *Planet of Evil*...

Planet of Evil

"You call it 'nothing' – a word to cover ignorance..."

DOCTOR WHO AND HIS PLUCKY human companion are trapped on a spaceship drifting helplessly towards a cosmic body. One of the spaceship's complement, whose glowing eyes indicate his having become possessed by an unknowable alien presence, is stalking the corridors, killing the crew. Ultimately, the Doctor discovers that matter has been extracted from said cosmic body, to be used as fuel; but the body is alive, and is intent on drawing the spaceship back, to recover the stolen matter at the cost of the spaceship's destruction. The only way out, seemingly, is for the person who stole the material in the first place to eject themselves into space...

You do the math: it all adds up to... *Planet of Evil*, of course. But would it be so terribly inappropriate if one-time *Doctor Who* fanboy Chris Chibnall had plundered *Planet of Evil*, consciously or otherwise, in his script for *42* (2007)? In this *Fact of Fiction*, we'll read how the film *Forbidden Planet* – a reworking/recycling/reimagining of Shakespeare's *The Tempest* – made such an impression on the 12-year-old Philip Hinchcliffe, that, in adult life, he ended up commissioning a *Doctor Who* adventure that reworked/recycled/reimagined (delete according to prejudice) its bestest bits. And when you think about it, *Forbidden Planet* was less than 20 years old when *Planet of Evil* aired; *Planet of Evil* was of more than 30 years' vintage by the time of *42*...

And so it goes on, each generation of films and television shows inspiring the next. Sometime in the 2030s, a distant memory of the Doctor's thrilling adventures aboard the *SS Pentallian* will bob up in the brain of a young writer or producer. Bing! He'll open up a neuro-channel on his brainboard keypad, or whatever... and he'll begin to type. Writing at five degrees of separation from William Shakespeare, all thanks to *Doctor Who.*

PART ONE
BROADCAST: 27 SEPTEMBER 1975

A makeshift graveyard lies outside a temporary base in a weird alien jungle. A man named Braun (Terence Brook) plants a marker for the latest of his colleagues to fall: Egard Lumb, who 'died here 7y2 in the year 37,166'.

- Most of the six adventures comprising *Doctor Who*'s 1975-6 season owe an explicit debt to 1950s Hollywood science-fiction: *Terror of the Zygons* borrows from *The Beast From 20,000 Fathoms* (1953); *The Android Invasion* steals from *Invasion of the Body Snatchers* (1955); and the first two episodes of *The Seeds of Doom* are, pretty much, *The Thing From Another World* (1951). *Planet of Evil* is no exception, paying tribute to *Forbidden Planet* (1956).
- *Forbidden Planet* was a science-fiction reworking of *The Tempest*, with Shakespeare's mysterious island setting becoming the planet Altair IV. Long-lost sorcerer Prospero was now long-lost scientist Dr Edward Morbius (Walter Pidgeon); and the monstrous Caliban, a witch's son resentful of Prospero's domination of his island home, was the 'id monster' – a rampant reflection of Morbius' own subconscious, brought into being by the super-advanced mechanisms of the extinct Krell species. Louis Marks' *Planet of Evil* script, in turn, recasts Morbius, sole survivor of a party of prospectors missing for 20 years, as Professor Sorenson, sole survivor of a mining expedition missing for several months.
- The first clear indication of *Planet of Evil*'s origins comes in this opening scene. There's a graveyard on Altair IV, too: early on in *Forbidden Planet*, Morbius points out rows of white crosses on a hillside, marking the final resting-place of the original *Bellerophon* prospectors, all of whom fell victim to a weird and inexplicable force...
- Positioning a graveyard just a few feet beyond the entrance to their living quarters might show a remarkable lack of sanitary sense on the part of the Morestran explorers, were it not for the entirely desiccated condition of the bodies.
- Camera scripts describe the base as a [Survival] Dome – which it clearly isn't.
- In his Target Books novelisation *Doctor Who: The Planet of Evil* (1977), Terrance Dicks renames the fallen explorer 'Edgar'. Did he regard 'Egard' as a typo?
- "You're never alone with a Strand," claimed the notorious 1959 television ads for short-lived fag brand Strand, featuring a trilby-hatted Terence Brook (died 2005) as their solitary protagonist. Notorious because the campaign unintentionally encouraged the public to equate smoking Strand gaspers with being a social pariah – and sales collapsed! Brook would later make uncredited appearances as a Servant in *The King's Demons* (1983) and as a Retrograde in *Frontios* (1984).

Some way away, in Sector Five, Braun's two surviving colleagues – Baldwin (Tony McEwan) and Professor Sorenson (Frederick Jaeger) – examine mineral samples taken from the rim of a hole in the ground, leading only to ethereal blackness.

- Seemingly without ironic reference to the Lancashire seaside town said by the Beatles to have 4,000 holes, Marks' scripts – and Dicks' novelisation – name this the Black Pool.

Braun communicates with the pair, to say that full night is just 15 degrees away. Fearing the planet will somehow conceal the lode of minerals they have just uncovered – as it did the last time such a rich vein was struck, on the night that Lorenzo became the first man to die – Sorenson refuses to leave. Outside the base, Braun hears a strange crackling sound...

- ... 'like static on a quadrophonic stereo', according to Marks' stage directions.

Overtaken by an invisible entity, Braun dies, his body fading from view. Rushing through the darkening jungle, Baldwin heads back to the base...

- Here, the action switches from the floor of BBC Television Centre Studio 6 to Stage 2 at Ealing Film Studios, where designer Roger Murray-Leach's massively elaborate (and relatively expensive) jungle set – complete with water feature, and dressed with visual effects designer Dave Havard's vacuum-formed plants – was erected over Wednesday 11 and Thursday 12 June 1975. Producer Philip Hinchcliffe was so impressed with the results, he later tried to garner support to have Murray-Leach nominated for a BAFTA award.

Baldwin is looking for the vanished Braun when the crackling sound begins again. He manages to activate a distress signal before he, too, succumbs.

The Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) suspect that something nasty is lurking in the jungle...

In the TARDIS, Sarah Jane Smith (Elisabeth Sladen) reminds the Doctor (Tom Baker) of his promise to return her to London "five minutes" after leaving Loch Ness...

- ... a promise made in the concluding moments of the previous adventure, *Terror of the Zygons* (1975; see *The Fact of Fiction*, **DWM** 345).
- This TARDIS interior scene was the first to air since *Death to the Daleks* (1974), and therefore the first to show Tom Baker's Fourth Doctor at the controls. All of the TARDIS interiors were taped alongside Part Three, on Monday 14 July 1975.

... but they've overshot London and emerged from the Vortex 30,000 years too late.

- Since the Doctor was aiming for London circa 1975, an overshoot of 30,000 years would have taken them to 31,975 or theareabouts – well over 5,000 years before the date of Egard Lumb's demise, suggesting a significant discrepancy between the Morestran calendar and Earth's.

The Doctor picks up the distress call. An emergency materialisation brings the TARDIS to the jungle...

- The lamp on top of the police box continues flashing long after the Doctor and Sarah have exited into the jungle.

'*Planet of Evil* pays tribute to 1956's *Forbidden Planet*; itself a reworking of *The Tempest*...'

The TARDIS travellers set off in search of the source of the signal. But something intangible is moving through the trees – and a weird crackling sound causes Sarah to become rooted to the spot...

- The electronic overlay technique used to create the monster in studio couldn't easily be applied to the film sequences, so a wind machine stood in wherever it was required to pass by in scenes shot on the Ealing stage.

A spaceship prepares to enter orbit around this, "the last planet of the known universe" – Zeta Minor. From the command area, Controller Salamar (Prentis Hancock) orders experienced hand Vishinsky (Ewen Solon) to lead a landing party, ahead of his colleague Ponti...

- ... Ponti being the ship's Executive Officer, according to Dicks.
- Keen to give the Probe Ship's crew a multi-ethnic balance, director David Maloney wanted Salamar to have an Oriental make-up, according to Hancock: "David had this thing about making me look Chinese." Hancock duly shaved off his moustache, but an attempt to give him an Asian eye make-up was, perhaps fortuitously, deemed a failure: "It didn't work very well on me, so..." (Hancock's missing moustache, incidentally, could have been seen in all of its 1970s-style glory by viewers in the London area, flicking channels at the time of *Planet of Evil*'s transmission; episodes of errant-moon drama *Space: 1999*, featuring Hancock as regular Paul Morrow, aired on LWT.)

Their mission is to locate Sorenson and his men, who have been missing for several months – but, with barely enough fuel for the return journey, Salamar refuses to risk any of the reserve on a low-level survey.

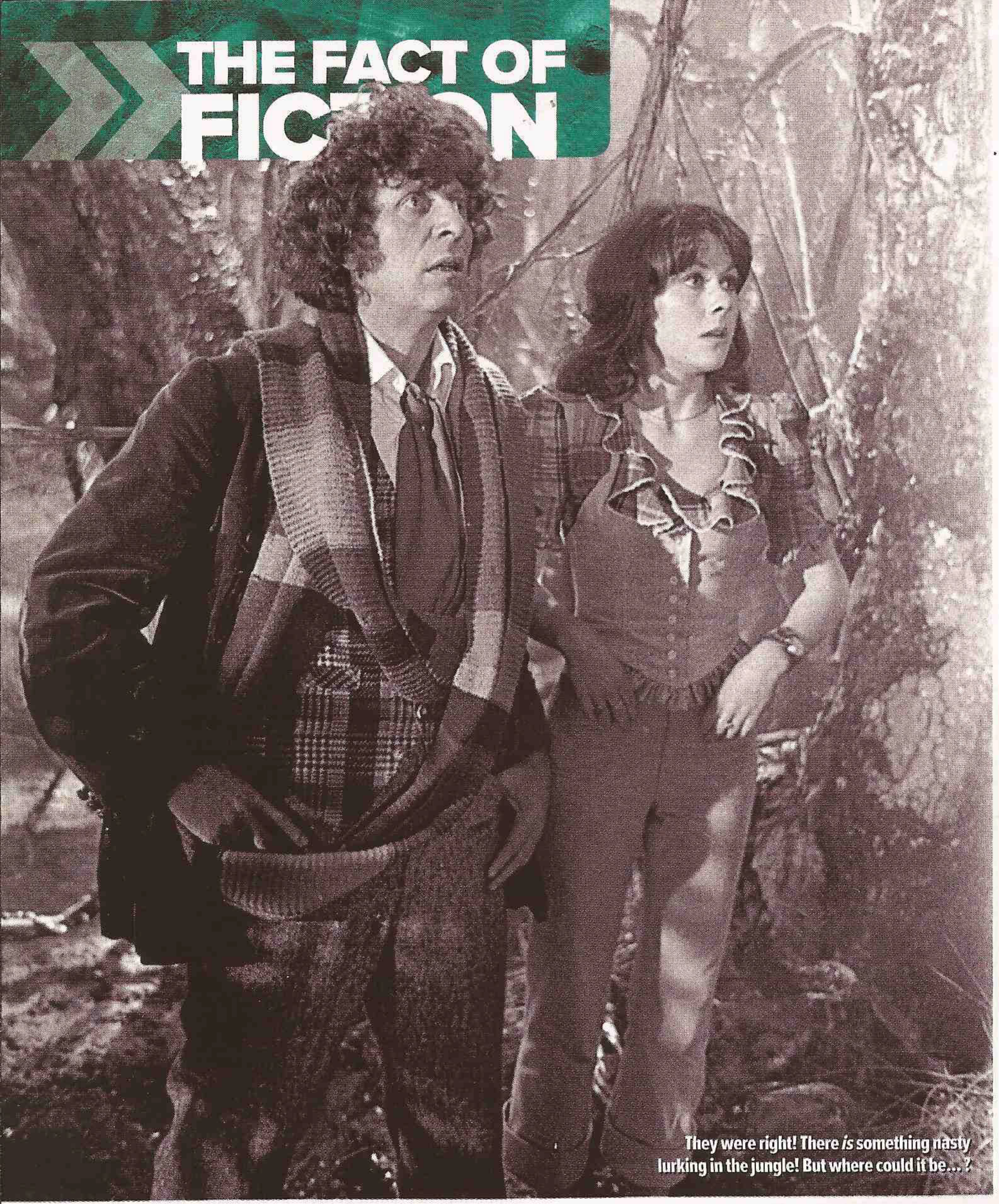
- In rehearsals, Hancock and Solon rationalised the simmering conflict between Salamar and Vishinsky: Salamar, reckoned Hancock, "was only the Captain because Daddy owned the spaceship or something"; Vishinsky, meanwhile, "was put in there to keep an eye on me."

In the jungle, the sound passes – and Sarah talks of having had an out-of-body experience. While Salamar addresses the landing party, including Ponti (Louis Mahoney) and De Haan (Graham Weston), the Doctor and Sarah discover Braun's mummified corpse lying where it fell, outside the deserted base.

Inside, the distress signal is still active. Sarah volunteers to fetch the Doctor's spectromixer from the TARDIS, to help him fix their position from the stars. Moments later, the Doctor discovers Baldwin's body, in the same state as Braun's...

Sarah enters the TARDIS, unaware that she is being watched by a figure hiding in the foliage.

- As with the first TARDIS scene, the inserts where Sarah collects the spectromixer from inside the ▶



They were right! There *is* something nasty lurking in the jungle! But where could it be... ?

◀ Doctor's Gladstone bag-cum-toolkit were additions to the camera script, recorded with Part Three.

Soon afterwards, the landing party stumbles upon the TARDIS. Instructed to 'transpose' it to the spaceship's Quarantine Area, Vishinsky's men attach devices to the doors, causing it to dematerialise.

- We're not told exactly how the landing party arrived on Zeta Minor – only that they had to enter a 'descent chamber' to do it. Terrance Dicks' novelisation has the party depart the probe ship by means of technology sounding suspiciously similar to a *Star Trek* transporter: 'Their molecules were dispersed, dispatched down a force-beam, reassembled – and seconds later they were standing in the middle of the jungle.' Dicks also amends the method by which the party dematerialises the TARDIS – using spray guns to wrap it in a clear plastic coating 'like a supermarket chicken,' enabling it to be transmitted aboard the ship.

Vishinsky spots movement in the flora. Emerging from hiding, the visibly strained Sorenson approaches the party: it's nearly dawn, and the days are safe.

- Frederick Jaeger and Ewen Solon are here reunited in the *Doctor Who* studio: just over nine years previously, they'd played the leaders of the opposing tribes of educated Elders and stunted Savages in *The Savages* (1966). Jaeger's Jano was sleek and clean in appearance, whereas Solon's Chal was ragged and dirty; here, it's the other way around!

Telling them of the vital discovery he made in Sector Five last night, Sorenson leads the party back to his base. There, they find the Doctor... and Baldwin's corpse: "Murdered – just like the others," says Sorenson.

> **'A cut scene referred to the Earth being an uninhabited wasteland – a reference to *The Sontaran Experiment*?'**

Exiting the TARDIS, Sarah finds herself in the airless Quarantine Area, watched over by Salamar and crewmember Morelli (Michael Wisher): she is a prisoner of the Morestrans.

- When Sarah leaves the TARDIS, the transposing devices attached to its exterior back on the planetary surface have suddenly disappeared.
- Michael Wisher had featured in major roles in two of the three stories immediately preceding *Planet of Evil* – as Davros in *Genesis of the Daleks*, and Magrik in *Revenge of the Cybermen* (both 1975) – but here, in his final *Doctor Who* appearance, his features would not be hidden beneath a John Friedlander-sculpted mask. Thinking the name Morelli sounded Italian-American, Wisher originally suggested playing the part with the inflection of a *Mean Streets*-style gangster.
- An opening exchange between Morelli and Salamar concerning the TARDIS' origin was recorded but cut: here, Morelli's "photonic analysis of the exterior" has indicated it has elements in common with "relics discovered on the Telerian planet in the second era." "But the Earth planet has been uninhabited wasteland since the start of the third era," replies Salamar. Was this meant as a point of series continuity, referring to the ravaged future Earth seen in the previous season's *The Sontaran Experiment* (1975; see *The Fact of Fiction*, **DWM** 394)? Morelli goes on to speculate that the Doctor and Sarah might be alien infiltrators operating an undiscovered base on Earth; Salamar orders him to release the magnetic field (presumably) binding the TARDIS, releasing its occupant.

She "could be an Earthling," observes Salamar, as Sarah gasps for breath. Oxygen floods the chamber as Vishinsky transmits news of the Doctor's capture to Salamar. Night on Zeta Minor. The crackling sound reverberates around the pit.

- It was "nearly dawn" when Vishinsky's party met Salamar a couple of scenes ago – but now night is falling! The precise length of the days around the region of the Black Pool at this time of the Zeta Minoran year isn't noted, but they can't be more than a few hours on this evidence.
- A model shot of a blue star setting, intended to be cut in here to indicate the oncoming night, was filmed at Ealing – but it doesn't appear in the finished production.

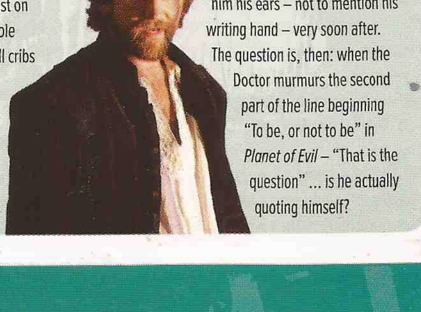
Salamar scoffs at the thought that Sarah and the Doctor might have been just passing Zeta Minor. Salamar has Sarah taken away, then instructs Morelli to "commence landing procedure." Soon, the ship touches down on the planet's surface. At the base, Salamar questions both the Doctor and Sorenson. The Doctor is taken to be locked up with Sarah...

- ... in the bunk room adjoining. We presume Sarah arrived with Salamar, but in that case she must have been led past the Doctor and shut in between scenes!

»"Charming fellow. Dreadful actor!"

PART TWO CONTAINS THE FIRST INSTANCE OF the Doctor claiming to have been personally acquainted with William Shakespeare: "I met him once. Charming fellow. Dreadful actor." *City of Death* (1979) expands on this, the Doctor informing the Countess Scarlioni that his is the handwriting in her husband's original manuscript of *Hamlet* – Shakespeare having then sprained his wrist writing sonnets. *Hamlet*'s origins are further complicated by the fact that, back in *The Chase* (1965; see *The Fact of Fiction*, **DWM** 390), we were shown evidence via Time-Space Visualiser that it was actually written by Francis Bacon – Shakespeare being but Bacon's beard!

The Doctor's only fully dramatised meeting with Shakespeare comes in *The Shakespeare Code* (2007), where further doubt is cast on Shakespeare's claim to sole authorship of *Hamlet*: Will cribs "The play's the thing" (Act II, Scene II) from the Tenth Doctor... but dismisses "To be, or not to be" (Act III, scene I), thinking it pretentious. From the playwright's perspective, this is their first encounter, taking place in 1599. Since *Hamlet* was written circa 1599-1601, the Fourth Doctor must have loaned him his ears – not to mention his writing hand – very soon after. The question is, then: when the Doctor murmurs the second part of the line beginning "To be, or not to be" in *Planet of Evil* – "That is the question" ... is he actually quoting himself?



Salamar (Prentis Hancock) shows off his clean-shaven look to Vishinsky (Ewan Solon) and Ponti (Louis Mahoney).

Vishinsky reminds Salamar that they cannot make contact with the home planet this far out.

● Likewise, in *Forbidden Planet*, Commander John J Adams (Leslie Nielsen), head of the mission sent out in search of the survivors of the *Bellerophon* expedition, stresses how Altair IV is too far out in space to make contact with Earth base: to build a powerful enough transmitter, they'd have to "cannibalise about two-thirds of the ship's electronic gear... and then unship the main drive to juice it."

A search of the area having turned up no sign of any other life, Salamar decides to execute the Doctor and Sarah. The bunk room window is sealed with magnetic locks – but the power is low, Sarah reminds the Doctor. They exit into the jungle, passing by a patrolling guard – O'Hara (Haydn Wood). But then the crackling sound begins, and a weird entity appears, outlined in glowing red. Sarah stumbles backwards as the creature moves towards them...

»PART TWO

BROADCAST: 4 OCTOBER 1975

O'Hara returns and fires on the creature, enabling the Doctor and Sarah to flee.

● Just like the id-monster in *Forbidden Planet*, the monster is but a glowing red outline. Unlike *Forbidden Planet*, *Doctor Who*'s budget wouldn't stretch to hiring a senior Walt Disney animator to achieve the effect. Instead, shots of actor Mike Lee Lane, wearing a silvered costume with moving mandibles, were recorded against CSO drapes – his spotlit, spark machine-effected outline being electronically coloured, then laid over images from the main set.

O'Hara is himself attacked, his body fading from view... then reappearing a dried-out husk. His cry, however, has alerted Ponti and De Haan. The Doctor's "very unpleasant theory" concerning the monster goes unaired as the Morestrans, having discovered their prisoners missing, return to the scene.

Fired upon, the Doctor and Sarah escape into the jungle. Salamar orders the 'oculoid tracker' launched at first light, to search for them. In the jungle, the Doctor and Sarah take cover as the crackling sounds again. But night passes, and they move off.

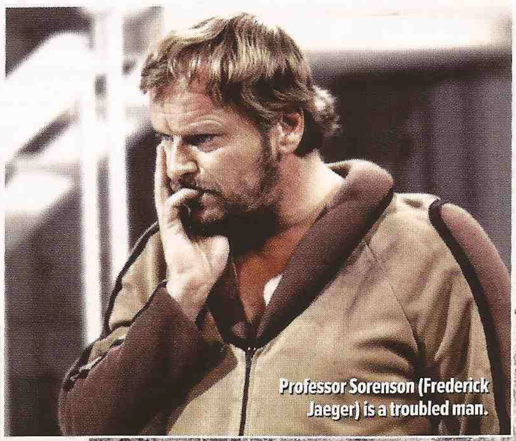
● Here, the Doctor quotes Shakespeare's Romeo, realising he and Juliet must part after their first night's romancing: "Night's candles are burnt out, and jocund day/Stands tiptoe on the mountain top... or something like that." (Properly, from *Romeo and Juliet* Act III, Scene V: "... and jocund day/Stands tiptoe on the misty mountain tops:/I must be gone and live, or stay and die.")

● He goes onto to invoke *Hamlet* Act III, Scene I: "... that is the question." [See box on page 48: '*Charming fellow. Dreadful actor!*']

The oculoid tracker – a 'flying eye' – is launched.

● Producer Philip Hinchcliffe came up with the tracker, having filched the concept of a roving robot eye from an unidentified science-fiction novel. The tracker prop was flown on wires in some shots; in others, it was attached to the foot of the overhead camera's own dolly.

● Stock footage of a jungle canopy seen on the command area monitor came from BBC1 documentary *The World About Us: Orang-Utan*, broadcast Sunday 10 March 1974.


Professor Sorenson (Frederick Jaeger) is a troubled man.

It passes over the Doctor and Sarah, transmitting images back to the Command area.

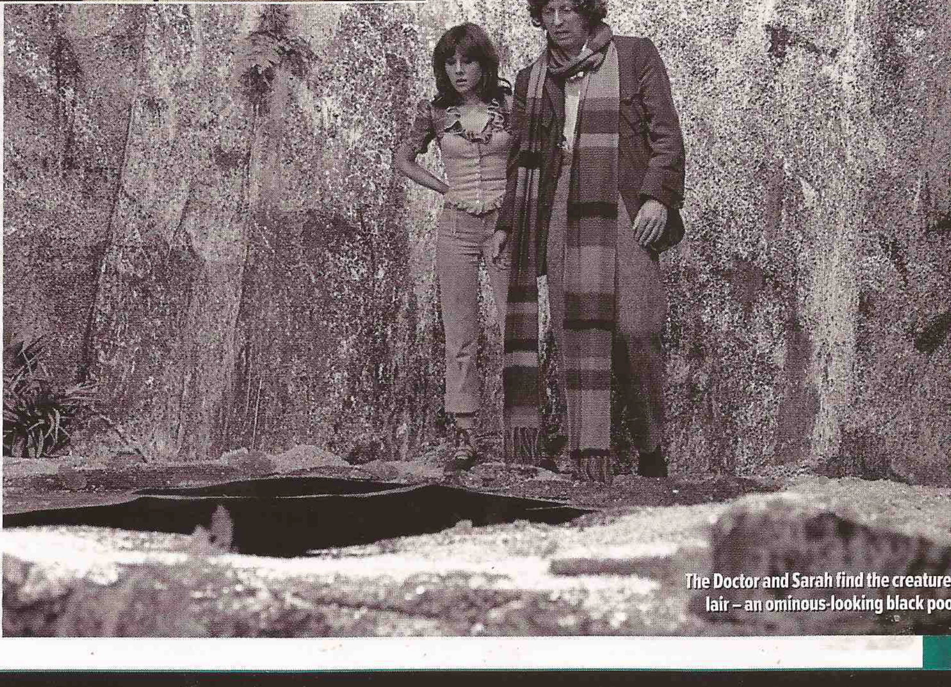
● "What was that? An elfin spirit of the forest?" wonders Sarah as the oculoid tracker passes over her head. The Doctor's response would appear to indicate she's quoting Shakespeare back at him, and Terrance Dicks' novelisation underlines the fact: '[Sarah] was rather pleased with this apt Shakespearean quotation.' It's not a direct quotation, however, nor is it an obvious allusion to any of the works of the Bard of Avon: certainly, elves of the forest are referenced in *A Midsummer-Night's Dream* (Act III, Scene I) ... but this seems largely irrelevant here. Other elfin spirits of the forest are referenced, however, in *The Tempest* – which, by way of *Forbidden Planet*, kind-of inspired *Planet of Evil*. In Act V, Scene I, Prospero addresses his attendant spirits thus: "Ye *elves* of hills, brooks, standing lakes and *groves*..." But the play's "airy spirit" proper is Ariel, who becomes Robby the Robot in *Forbidden Planet* – and here, Sarah is describing the robotic oculoid tracker watching over from on high. So: is this a case of Ariel photography? (Don't all groan at once.)

● In fact, the scripted line became mangled on its way to the studio floor, losing its original context. Quoting Romeo a couple of scenes previously, the Doctor was supposed to have dismissed Shakespeare as an "Earthling scribbler"; he would have continued to diss the Bard here, replying to Sarah's enquiry with the line, "I suppose he would have called it an Elphin [sic] spirit of the forest, if he'd ever seen one."

According to Salamar, bio-analysis of the corpses has revealed that the victims were 'freeze-dried', with no signs of external injury.

● "Seven men have died at the hands of these aliens," Salamar tells Sorenson. True, seven members of

▶


The Doctor and Sarah find the creature
lair – an ominous-looking black poo

THE FACT OF FICTION

Planet of Evil

Here comes the anti-matter monster! Run away!

The Doctor has lost his scarf – and found some anti-matter...

'Does Ponti slip into the pool? There's a case for the Doctor being guilty of manslaughter!'

◀ Sorenson's expedition have died – but what about Salamar's own man, O'Hara?

Sorenson is only interested in loading his mineral samples aboard – which he believes to be a source of power capable of solving the Morestrans' energy crisis, their civilisation being dependent on a dying sun – and departing Zeta Minor.

The Doctor and Sarah arrive at the black pool – but the oculoid tracker has followed them. Ponti appears, with a group of his men. Teetering on the edge of the pool, Ponti falls in...

● The action isn't clear, but the intention was for Ponti to slip as the Doctor tries to drag him away from Sarah. On the face of it, there's a case for the Doctor being guilty of no less than manslaughter here! Terrance Dicks, however, has it that: 'One of the guards tripped and stumbled backwards into Ponti, sending him reeling over the edge.'

Brought to the command area, the Doctor tells Salamar and Vishinsky that Zeta Minor sits on the boundary between this universe and the universe of anti-matter. Sorenson arrives, to say that his canisters have been stowed in the Quarantine Area. The Doctor maintains that the ship will never leave this planet with any part of it aboard...

The Doctor and Sarah are shut up in the Quarantine Area, beside the TARDIS.

● The Doctor removes his scarf, for no readily obvious reason... but losing it will make filming the upcoming Part Three scenes where he floats adrift in a black void an awful lot easier!

They can't leave, the Doctor tells his companion – it'd mean the end of the universe. Opening one of Sorenson's canisters, the Doctor removes a small amount of the ever-changing ore into a handy tin, and puts it in his pocket.

● The distinctive silver-and-blue Farrah's Original Harrogate Toffee tin the Doctor produces at this juncture marks him out as something of a sweet snob. Closer to a barley sugar or a butterscotch than a traditional toffee, John Farrah's brittle confection dates from 1840, when it was used to cleanse palates washed in the rank, but supposedly restorative, sulphur waters of Harrogate. It's still available to buy: go to *www.farrahs.com*

On the command area, Morelli reports that the ship's "cyclo-stimulators" are not responding: the ship cannot launch. The monster attacks the ship. With insufficient power to maintain a force-field barrier, Salamar orders an armed party outside, to repel the creature. Summoned to the command area, the Doctor and Sarah see the monster killing members of the armed party. Salamar hesitates when the Doctor recommends powering up the force-field by using the ship's atomic accelerator – but Vishinky urges him to do it. Repelled, the monster withdraws.

● The scene where the Controller Salamar's crewmen fire energy weapons at the red-outlined anti-matter monster as it kills several of their number, before crashing into the force field barrier surrounding their ship, is blatantly cribbed from the famous scene in *Forbidden Planet* where Commander Adams' crewmen fire energy weapons at the red-outlined id monster as it crashes into the powered fence surrounding their ship, killing several of their number.

● Animator Peter Gorey provided the starbursts representing the reactivated forcefield.

The Doctor persuades Salamar that the ship will not be allowed to launch with Sorenson's canisters aboard, and volunteers to go and communicate their intention to the monster – alone. The Doctor departs the ship, his progress monitored by the oculoid tracker. Sarah watches on from the command area as the Doctor arrives at the black pool. The monster rises up out of it; overwhelmed, the Doctor topples over the edge...

● It's mildly astonishing that director David Maloney was able to freeze-frame this final shot – a technique he'd first employed the previous season, with Sarah's fall from a rocket gantry at the end of Part Two of *Genesis of the Daleks* (1975) – without giving away the fact that it wasn't Baker who performed the stunt, but his regular double, Terry Walsh.

»PART THREE

BROADCAST: 11 OCTOBER 1975

Sorenson claims the Doctor has ceased to exist – then argues with Salamar, who insists that the samples must be jettisoned. Sarah seizes the opportunity to slip away, into the jungle. Meanwhile, the Doctor hangs in a strange, black void – with the monster appearing close by.

● The script likened the Doctor's descent through 'nothing' – set against an 'intangible background' of 'swirling colours' – to that of 'a free-falling parachutist'. An overdubbed entreaty to the monster – "If you let us go free, we shall take nothing..." – went unused.

● The weird other 'Other Universe' scenes, filmed at Ealing on Friday 13 June 1975, were largely achieved by means of spinning the camera, and filming distorted mirror images of Tom Baker writhing against black drapes. Doubling Baker, stunt artiste Alan Chuntz flew on Kirby wires in some shots.

De Haan and Morelli begin to transfer the canisters from the Quarantine Area. Shadowing them, Sorenson seizes his chance to sneak one of the canisters away. Sarah arrives at the black pool, helping the Doctor to clamber out. Vishinsky belays Salamar's order to launch the ship when he sees Sarah struggling to revive the Doctor.

Sorenson has smuggled a canister of minerals into his quarters, where he notes a "20 per cent increase in flux activity." As the minerals change colour, Sorenson gasps in pain, and his eyes glow red. A drink from a bubbling flask restores them to normal...

● ... at which point, and without warning, the story changes tack, becoming a science-fiction retelling of Robert Louis Stevenson's famous novella *Strange Case of Dr Jekyll and Mr Hyde* (1886) – a meditation on duality in which scientist Jekyll, determined to lance himself of 'evil' impulses, synthesises a potion to separate the good in his nature from the bad – and succeeds only in transforming himself into the repellent Hyde, an expression of his unacted desires.

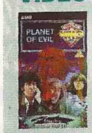
● In fact, *Planet of Evil* grew out of the Hinchcliffe/Holmes team's wish to 'do' a *Doctor Who* version of

»FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 1814
AVAILABILITY Out now.

VIDEO



COMPANY BBC Video
YEAR 1994
CAT NO BBCV 5180
AVAILABILITY Deleted.

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1977
BOOK NO 47
BY Terrance Dicks
AVAILABILITY Out of print.

The Doctor takes a dip in the black pool – and enters another universe!

Viva Black Pool!

AN EXTRAORDINARY EXERCISE IN IMAGINATIVE extrapolation, Simon Messingham's BBC Books novel *Zeta Major* (1998) is a full-on sequel to *Planet of Evil*, featuring the Fifth Doctor plus companions Nyssa and Tegan. Here, the TARDIS materialises two thousand years later, on the planet Omega Major, at the heart of the Morestran Empire – where the Doctor discovers that his prompt to Sorenson, to harness the kinetic forces of planetary movement as a source of power, has been taken up; and the Morestran Orthodox Church (as opposed to the Cult of Scientists) is on the verge of activating its vast Energy Tower, designed to do just this. But the TARDIS travellers are soon attacked by Anti-Men; the Tower is fuelled by anti-matter...

It transpires that prisoners have been systematically exposed to anti-matter at what's now the Black Lake of Zeta Minor, being transformed into Anti-Men to create a balancing quantity of anti-matter to remain behind on Zeta Minor so an equivalent mass can be transported off-world. Only the original 'monster' reappears, communing telepathically with the Doctor; the other *Planet of Evil* supporting characters have long since died, and passed into legend. Nonetheless, there exist recordings "containing terrible images, pictures of the Planet of Evil. Of the prophet Salamar, and his betrayer Vishinsky. Of the disciples Morelli, and Ponti and de Haan..." Sorenson has given his name to both an Academy and a warship, and the Doctor himself is remembered as 'Il Dottore' (not forgetting his handmaiden, 'Sair-Ah').

DOCTOR WHO
ZETA MAJOR
SIMON MESSINGHAM

Ultimately, the Doctor returns to Zeta Minor to bathe Nyssa in the Black Lake, in order to cure her enforced anti-matter infection.

Jekyll and Hyde. "In the end," Hinchcliffe later recalled, "I came up with the notion that we could perhaps have a Jekyll and Hyde planet – one minute one thing, the next another." The idea of a schizoid planet prompted Hinchcliffe, born in 1944, to recall a trip to the cinema in his youth: "I had this image, a memory at the back of my mind, from a film I saw as a child called *Forbidden Planet*. The monster was a manifestation of the villain's id, and I was keen to go one step further and have the dark side of a whole planet appear as a psychological projection."

Professor Sorenson isn't feeling well at all...

● Reportedly, the concept was initially given to 1960s *Doctor Who* writer/script editor Dennis Spooner, whose storyline *The Nightmare Planet*, commissioned on Friday 31 January 1975, ultimately came to nothing. Seemingly, Holmes then gave the idea to Louis Marks – who'd employed Holmes in his capacity as script editor of the Associated-Rediffusion police drama *No Hiding Place* (1959-67), besides having authored the adventures *Planet of Giants* (1964) and *Day of the Daleks* (1972). Marks brought theories concerning the existence of anti-matter – first predicted by the physicist Paul Dirac in 1928, and previously exploited in *The Three Doctors* (1972-3) – to the table: "I read a lot about anti-matter beforehand from writers like Asimov..." he later confessed. "But the more I read, the more I got into the subject. Consequently, I ran into a bit of trouble when it was suddenly realised we were half-way through the story and the Jekyll and Hyde monster hadn't appeared yet!"

● Marks was required to work extremely close to the wire – his final scripts not being delivered until Tuesday 10 June 1975, the day before Ealing filming began!

The Doctor is stretchered into the Probe sickbay, where Vishinsky supervises his revival. The Doctor comes round as the ship attempts to take off. Telling Sarah he promised the monster that the minerals would remain on Zeta Minor, he realises that he's still carrying a mineral sample in his pocket – and races to the command area, where Salamar orders Morelli to jettison the tin. Soon after, in a dimly-lit corridor, De Haan catches sight of a monstrous shape crouching over what turns out to be Morelli's desiccated corpse.

● Recording schedules for Parts Three and Four – taped at TV Centre on Monday 14 and Tuesday 15 July 1975 – were largely dictated by the requirements of Jaeger's bestial 'Anti-Man' make-up: scenes in which the actor wore the most complex, 'Stage 4' make-up were recorded first, the make-up being progressively removed throughout the course of the evening's recording. To make life simpler, Mike Lee Lane played Sorenson in this sequence, and others where Anti-Man was only required to be glimpsed at a distance.

... but he's about to feel even worse!

Now in flight, the ship is burning up fuel at an exceptional rate: some of the anti-matter minerals remain aboard, asserts the Doctor. De Haan reports in, claiming that Morelli has been killed by some sort of animal in Sector Three...

● Again, there's a *Forbidden Planet* precedent: by night, the invisible id-monster slips aboard the United Planets Cruiser C-57D, stalks its corridors and tears Chief Engineer Quinn (Richard Anderson) to pieces, leaving his body 'plastered all over the communications room'...

A shaggy-haired Sorenson imbibes more of his restorative potion. Meeting Salamar in Sector Three, Sorenson attempts to cast suspicion on the Doctor, and his "alien technology" – the TARDIS. In sickbay, the Doctor and Sarah watch as Vishinsky ejects Morelli's body into space.

● The ejector control panel operated by Vishinsky is exactly the same as the wall-mounted power box seen in the base in Parts One and Two... and before that, it featured as set dressing aboard space station Nerva in *The Ark in Space* (1975)!

Salamar and Sorenson confront the Doctor, who denies any intention to take the minerals for himself: there's no practical way to exploit anti-quark energy, he tells Sorenson. Crewman Reig (Melvyn Bedford) recalls Salamar: the ship has stopped moving. Salamar takes the Doctor to the command area, where the Doctor claims that the ship is being dragged back to crash on the surface of Zeta Minor.

● We've already noted the similarities between this aspect of the story and *42* (2007) – but could it be that script editor Robert Holmes recycled it in a *Blake's 7* episode, too? In *Orbit* (1981), Avon, Vila and computer Orac end up trapped on a doomed-to-crash shuttle unable to achieve planetary escape velocity, because a super-dense speck of neutron matter has been concealed aboard...

Left with Sorenson in sickbay, Sarah hears the crackling sound of the anti-matter creature... and suffers another out-of-body experience. Coming out of it, she realises Sorenson has gone – and then she hears De Haan's screams from nearby.

In the Quarantine Area, Salamar orders the Doctor to open his TARDIS... when a scream from Sarah sounds out. The Doctor overpowers Salamar, rushing to her aid. The 'animal' that killed De Haan is a hybrid, he explains: Anti-Man. Salamar accuses the Doctor of killing De Haan – and blasts him unconscious. Back in his quarters, Sorenson spills some of his potion. His eyes glow red once more...

● Make-up designer Jenny Shircore's concept sketch for Sorenson's mutated stage was significantly more monstrous than the final effect, with hair falling away from an elongated bald crown and a grotesque 'maw' extending beyond the bounds of a human mouth.

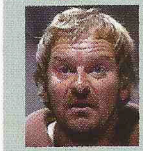
Sarah and the still-unconscious Doctor have been strapped into pallet-beds in sickbay. Salamar intends to eject them into space, but Vishinsky intervenes. Salamar forces Vishinsky's hand in order to activate the ejector lever – and the pallet-beds begin to slide out of view... ▶

THE FACT OF FICTION

Planet of Evil

Where else have I seen...?

FREDERICK JAEGER



(1928-2004) Sorenson

Other *Doctor Who* appearances *The Savages* (1966) as Jano, *The Invisible Enemy* (1977) as Professor Marius. TV/film appearances See *The Fact of Fiction: The Invisible Enemy* [**DWM** 362].

PRENTIS HANCOCK

(1942-) Salamar

Other *Doctor Who* appearances *Spearhead from Space* (1970) as 2nd Reporter; *Planet of the Daleks* (1973) as Vaber; *The Ribos Operation* (1978) as Captain.

TV appearances include *Space: 1999* (1975-76) as Paul Morrow; *The New Avengers: Sleeper* (1976) as Bart; *Survivors: A Little Learning* (1977) as McIntosh; *Chocky's Children* (1985)/*Chocky's Challenge* (1986) as Arnold Meyer.

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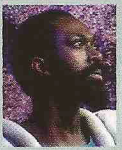
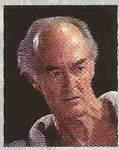


Ponti

Other *Doctor Who* appearances *Frontier in Space* (1973) as Newscaster; *Blink* (2007) as Old Billy. TV appearances include *Jason King: Flamingos Only Fly on Tuesdays* (1971) as Hector; *Fawlty Towers: The Germans* (1975) as Doctor; *Sea of Souls: That Old Black Magic* (2004) as Chris. Film appearances include *The Plague of the Zombies* (1966) as Coloured Servant; *The Final Conflict* (1981) as Brother Paulo.

EWEN SOLON



(1917-85) Vishinsky

Other *Doctor Who* appearances *The Savages* (1966) as Chal.

TV appearances include *Danger Man: The Lovers* (1960) as President Pablo Gomez; *Journey to the Unknown: Somewhere in a Crowd* (1969) as Douglas Bishop; *Into the Labyrinth: Conflict* (1981) as Colonel/*Siege* (1981) as La Valette/*Excalibur* (1982) as Arthur.

Film appearances include *The Dam Busters* (1955) as Flight Sergeant GE Powell; *The Hound of the Baskervilles* (1959) as Stapleton; *The Curse of the Werewolf* (1961) as Don Fernando; *The Spaceman and King Arthur* (1979) as Watkins.

PART FOUR

BROADCAST: 18 OCTOBER 1975

Alone in the command area, Reig is killed by the Anti-Man. His cries cause Salamar and Vishinsky to break off their struggle; Vishinsky reverses the ejector lever before he exits, returning the pallet-beds to sickbay.

● The cliffhanger reprise is cut fractionally short, so that Sarah and the Doctor aren't seen to descend quite so far down the ejector chute (or whatever) as they did at the end of Part Three. Nonetheless, they do disappear completely out of view while the action cuts away to Reig's murder, so it isn't quite fair to describe this slight re-editing as a cheat in itself. Clearly, the beds don't lead directly to the cold vacuum of empty space; it's reasonable to assume, therefore, that the Doctor and Sarah would have to pass through an airlock or similar beforehand, which might easily account for the 25 seconds or so that they're out of vision. The problem with the cliffhanger resolution is that in the previous episode, it took rather less than 25 seconds for Morelli's corpse to slide out of view and be ejected into space!

At the command area, Vishinsky orders a red alert, thereby assuming the role of Controller from Salamar. In sickbay, the Doctor comes to, Sarah's tale of her out-of-body experience in the Professor's presence confirming to him that Sorenson is the Anti-Man. The Doctor sends Sarah to the command area, with instructions to close the section hatchways. Vishinsky complies.

● Here, Michael Wisher adopts a cod-Indian accent to play the voice of 'Crewman Ranjit.' Goodness gracious, but the 1970s were a long time ago.

In Sorenson's empty quarters, the Doctor finds both the missing mineral canister and the Professor's potion – at which point Sorenson returns. Meanwhile, Salamar threatens Vishinsky with a hand-held device: an unshielded neutron accelerator, it transpires.

The Doctor informs Sorenson that his 'vaccine' cannot prevent his tissues from becoming monstrously hybridised: his next transformation could be permanent.

● It's never explicitly stated, but – in order to have already synthesised his 'oral vaccine' – Sorenson must have become aware of his infection some time ago; certainly since before the beginning of the story. In which case: can we be sure that 'Anti-Man' was not responsible for at least some of the deaths of the mining party on Zeta Minor? (That'd dovetail beautifully with *Forbidden Planet*, where Sorenson-analogue Morbius' unconscious is revealed to be the murderer!)

He then hands Sorenson the canister, telling him that a scientist buys his privilege to experiment at the cost of total responsibility. Sorenson leaves.

● In the *Planet of Evil* DVD commentary, Hinchcliffe admits to having been worried about the moral implications of this scene, in which the Doctor – fundamentally – shames Sorenson into attempting suicide.

Salamar forces Vishinsky to reopen the section hatchways, and exits the command area. In sickbay, Sorenson prepares to eject both himself and the canister into space... but the change comes over him once more. By the time the Doctor arrives, he has gone. Communicating with Vishinsky, he learns that Salamar is carrying a neutron accelerator...

The Doctor takes Sorenson on a short trip.

Salamar is searching for Sorenson in the Quarantine Area. Confronted by the Anti-Man, he activates the accelerator. Moments later, the Doctor finds Salamar's corpse – but the accelerator has created multiple Anti-Men.

● Walk-on artistes Ray Knight and Douglas Stark played all of the army of Anti-Men.

The Doctor rushes to the command area, where Vishinsky reseals the hatchways.

● Here, the Anti-Men pass through the sealed section hatchways, smoke billowing from the hatchways as they go. Similarly, in the closing moments of *Forbidden Planet*, the id monster advances into the subterranean Krell vault, burning its way through a series of seemingly impenetrable metal bulkheads in its efforts to find and destroy Commander Adams, Morbius and Morbius' daughter Altaira (Anne Francis).

Crewman Ranjit reports in from the solarium, where he and six others are being attacked by Anti-Men. With 16 minutes left until the ship crashes into Zeta Minor, the Doctor takes one of the Morestran weapons and exits...

● Leaving the command area, the Doctor invokes the spirit of the doomed, gangrene-infected Laurence 'Titus' Oates, reportedly stepping out into an Antarctic blizzard on the morning of 17 March 1912 in a futile bid to spare his fellow South Pole racers on Captain Scott's last expedition the effort of carrying his weight any further with the words, "I am just going outside and may be some time."

Returning to the Quarantine Area, the Doctor uses the weapon to render the original 'Anti-Sorenson' unconscious – and drags him into the TARDIS. Having bound Sorenson's hands and feet, the Doctor sets the TARDIS to dematerialise. Vishinsky asks Sarah to help him retrieve force-field equipment, to keep the monsters out of the command area.

● It's remarkable enough that 'FORCE FIELD EQUIPMENT' should have its own clearly signed cupboard – but when said sign flaps about limply as Vishinsky pushes the door, all credibility goes out of the window!

In the TARDIS, Sorenson has broken free of his bonds... and lunges at the Doctor. The TARDIS materialises beside the black pool. The Doctor rushes out, ducking behind the TARDIS door. Sorenson follows – and blunders over the edge of the pool. The Doctor tosses the remaining mineral canister into the blackness. With 30 seconds left until the ship crashes into Zeta Minor, the Anti-Men disappear. The ship slows before beginning to regain height, much to Sarah's relief.

Returned to his normal state, Sorenson lies at the edge of the pool. The Doctor takes him inside the TARDIS, which dematerialises. The monster rises from the pool...

● Hinchcliffe recalls insisting that, counter to Marks' first instincts, Sorenson should survive, making the conclusion a little less hopeless. In issue 2 of early 1990s fanzine *Cottage Under Siege*, Paul Cornell listed a number of 'dos and don'ts' for series characters under the heading *How To Survive Doctor Who*, ending with an exception to prove his rules: 'Prof Sorenson, a foreign scientist... meddles with forces he doesn't understand, becomes possessed and traitorously murders almost his entire crew. The only thing he doesn't do is snog Sarah Jane. And he gets let off with a warning.'

Inside the TARDIS, the Doctor tells Sorenson he was lucky to be released. The probe ship is on its way to the galactic frontier, where it can signal for an emergency refuelling. The Doctor returns Sorenson to the command area, where the Doctor 'reminds' the slightly amnesiac Professor that he has abandoned anti-quarks as a solution to the energy crisis... and was planning to derive power "from the kinetic forces of planetary movement" instead.

● The Doctor's prompt to Sorenson will come back to haunt him, in the BBC Books novel *Zeta Major* (1998; see panel on page 51: *Viva Black Pool!*)

Sarah bids Vishinsky farewell, the Doctor reminding her they have an appointment in London – and they're already 30,000 years late...

● ... of course, in the next adventure, *Pyramids of Mars* (1975), they'll arrive for their appointment some 60 years *early*...

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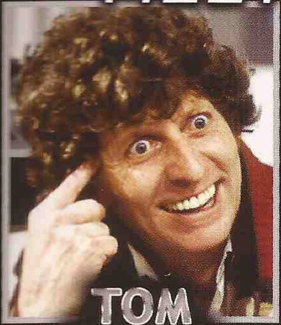

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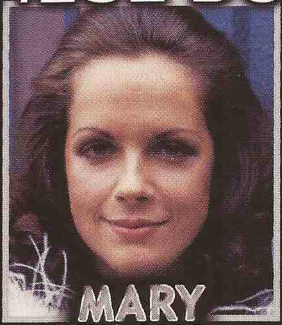

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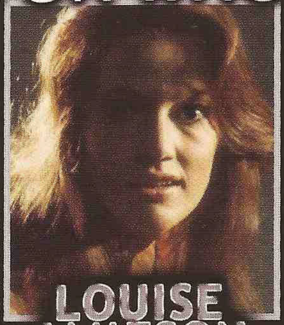

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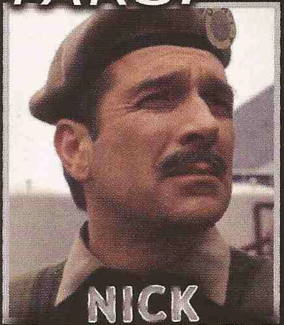

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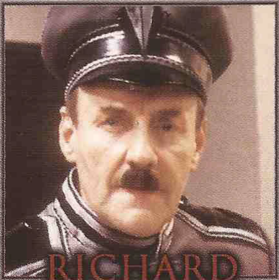

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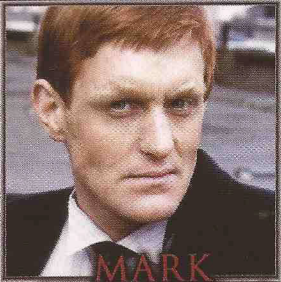

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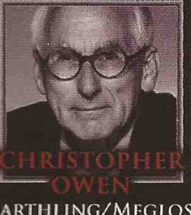

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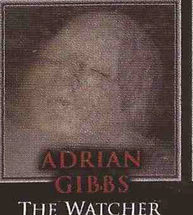

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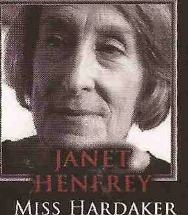

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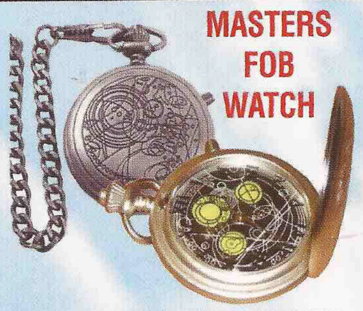

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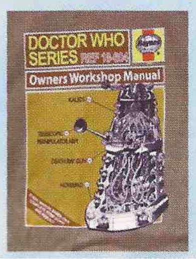

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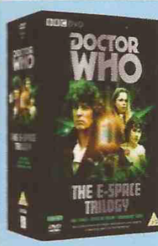

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“This ‘Doctor’ matches the popular consenus that has him as a Victorian adventurer…”

The Next Doctor

56

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Beautiful Chaos 60

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The Abominable Snowman 61

» “A soundtrack so chilly, it’ll freeze your speakers…”

The Next Doctor

BBC One 25 December 2008
Starring David Tennant, David Morrissey, Dervla Kirwan, Velile Tshabalala **Writer** Russell T Davies **Director** Andy Goddard

Miss Hartigan and her favourite knight in shining armour...

IF CHRISTMAS DAY IS WHEN *DOCTOR WHO* is viewed by people who don't normally watch it, then when better to present them with a slice of how *Doctor Who* is *perceived*, rather than what it actually *is*? David Morrissey's mystery man doesn't actually dress or behave like any of the television Doctors – apart from, perhaps, Paul McGann's TV Movie Doctor, or Mark Gatiss' *Doctor Who Night* sketch Doctor. They were synthesised to be archetypally recognisable, rather than as the bold reinterpretations which actually succeed. His *modus operandi* matches popular consensus that has the Doctor as some kind of Victorian adventurer, a self-proclaimed guardian of humanity, who fights monsters, upper lip stiff all the while. You and I know it's nothing like so simple. Likewise, writer Russell T Davies has the canny knack, or just good fortune, of presenting storylines which coincide with media speculation. Having earlier in the year misdirected viewers into anticipating David Tennant's successor, as he started to regenerate in *The Stolen Earth*, he now sets up expectation that he will be revealed here, just in time to ride the print hustings.

Beneath the festive wrapping of its timely placement, *The Next Doctor* is a Christmas Compendium in its own right, with the mystery of Jackson Lake dovetailing smoothly into the schemes of Miss Hartigan and her silver allies, which provide an easy-to-assimilate action story for dozing parents, say, to wake up during. It's a smaller offering than the previous year's space blockbuster, or even the immediately preceding *Journey's End*, giving it more focus than either, and apart from a brief sag between the episode's two big reveals – the other Doctor's true identity and the CyberKing – sustains its pace and energy well. Perhaps this succinctness is achieved by building on what's already known; Victorian, nay, Dickensian Christmases, the noble Doctor and his gobby companion, and the Cybermen, but giving them all a twist, rather than just making this another Review of the Year/Decade/Millennium show.

Like an over enthusiastic guest at a murder mystery dinner, David Morrissey's Jackson Lake quotes excerpts from his assumed CV to all who will listen, often, tellingly, in the third person. There's something quite moving about this unwitting tribute act – rather than being, say, an accidental copy of the Doctor, he has subconsciously seized on him as someone he *actually* wants to be. It's as though, rather than simply being a person, the Doctor is as much an idea which repeatedly finds a form, like the Cybermen, emerging independently in two parallel worlds.

It's not made clear when all the new Cyber-technology on display was actually developed. This is forgivable in the case of the CyberKing, a magnificent rendering of Ted Hughes' *Iron Man*, bestriding the London skyline like HG Wells' Martian war machines. Less well defined are the Cybershades, looking too much like they belong in a ventriloquist's props trunk to be impressive, in any way, whatsoever.

Anachronistic computing technology in the Victorian age has fired the genre known as steampunk, itself an offshoot from cyberpunk (no relation). The real-life figurehead of the fictional movement is mathematician Lady Ada Lovelace, a woman ahead of her time. She must, at least partially, have inspired Miss Hartigan, driven by revenge against mankind, or certainly, menfolk, into the court of the crimson queen.

> **'There's something quite moving about Lake's unwitting tribute act...'**

Dervla Kirwan steals the crown from the rest of the cast (yes, both Doctors included), with her permanently quizzical Irish eyes, and a manner that is always in control and never rises to fury or gloating. She maintains a measured satisfaction at seeing her plans come to fruition that is infectious. Like the Master at his best, she is charming, so much so that here one cannot help but take her side against the sanctimonious priest who takes umbrage at her graveside appearance.

Without time for Lake's assistant Rosita to be more than a sketch, albeit a boldly-drawn one, the real companion is Lake himself, with he and the Doctor helping each other make sense of their recent bereavements. I'd love the Doctor to have a home from home in the 1850s, and Lake is likeable and versatile enough to work as that period's Martha Jones or Mickey Smith. And when the Doctor, who's already teased the needy by neither confirming or denying the 'only 12 regenerations' position, follows on by hinting he might just borrow Jackson's identity next time round, you feel he could do a lot worse.

Like a Christmas gift that comes with batteries included, there's a handy reviewers' kit included in the closing dialogue. Here we go, then: "Wonderful nonsense. Bravo, sir!" **DO**

The Sontaran stratagem takes a new twist in *The Sarah Jane Adventures*...

The Sarah Jane Adventures Series Two

BBC One/CBBC Sep-Dec 2008
Starring Elisabeth Sladen, Tommy Knight, Daniel Anthony, Anjli Mohindra, Yasmin Paige **Writers** Phil Ford, Gareth Roberts, Joseph Lidster **Directors** Joss Agnew, Michael Kerrigan, Graeme Harper

"IF IT AIN'T BROKE, DON'T FIX IT," THE OLD saying has it. So, with 2007's series of *The Sarah Jane Adventures* having arrived, like Sarah Jane's stepson Luke, perfectly formed overnight, there were few, if any, areas in need of fine, or even coarse, tuning. How, then, could the 2008 series avoid being anything other than 'more of the same' without embarking on potentially risky tweaks to the format? So, it didn't, and presents just that.

The familiarity is emphasised by bookending with Phil Ford's pair of old enemy rematches, *The Last Sontaran*, and *Enemy of the Bane*. The presence of a sole Sontaran, confined to a familiar Earth setting might foster cynical suspicion that this series is no more than *Doctor Who*'s cut-down little sibling. But to focus on an individual dishonoured Sontaran or disaffected Bane is to miss the series' essential focus – families, of many kinds.

From new neighbour Rani Chandra's traditional unit with mum and dad, to Sarah Jane's adoption of alien archetype Luke, all the regular characters' concerns and motivations can be easily traced to the bonds they share with their families, either blood relatives, or comrades in adversity. Indeed, without these relations, the series' two high points would have no starting place whatsoever.

Joseph Lidster's *The Mark of the Berserker* delves beyond Clyde Langer's assured wisecracking to show us his strong mother, and the weaker father who abandoned them, in the form of an unforgettable guest appearance from Gary Beadle, illustrating the drawbacks of an alien-artefact-enabled lifestyle of thrills, truancy and free lunches.

Gareth Roberts' *The Temptation of Sarah Jane Smith*'s similarities to *Doctor Who*'s *Father's Day* contrasts their protagonists effectively. Rose Tyler leaps at the chance to go back and meet a lost parent, actually requesting the privilege unbidden, whereas, when it is waved under Sarah Jane's nose, she wavers and needs persuading, both by herself and Luke to grab the opportunity. As with Roberts' previous *Whatever Happened to Sarah Jane?*, the level of period attention, in this case to demob years village England, would be worthy of peak-time evening drama.

Does Sarah Jane have stars in her eyes?

The remaining pair of serials conform to an emerging house style – an ancient superstition is found to have its basis in extraterrestrial interference, and returns to mesmerise unwitting innocents. The first of these is the Pied Piper in *Day of the Clown*. A compelling triple turn from Bradley Walsh shows off his range, from crisp Teutonic ringmaster, via the Piper, to *vaudevillian* circus clown, but the whole piece seems just as anachronistic, with little other than mobile phones as protective amulets to place it in the last 40 years.

Secrets of the Stars is a more interesting exercise, with Russ Abbot hitting the mark perfectly as a phoney astrologer (presupposing, of course, that there might be any other kind). It's a shame that he has so little time to play the man behind the mask, because once he has been animated by primordial lights, he pours out such a continuous stream of commanding astral nonsense, that with the sound turned down, you could be watching contemporary opera.

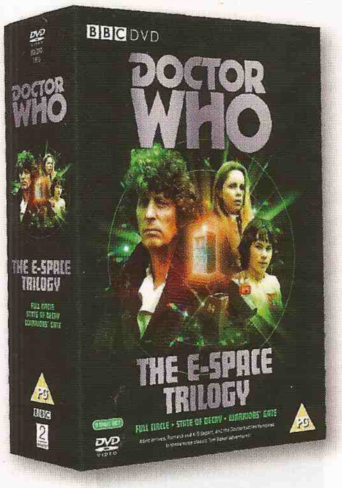
Throughout, Elisabeth Sladen continues to delight as Sarah Jane, always consistent with the character's history, yet pushing boundaries with her unconditional love for Luke. Tommy Knight has grown into this part, which transcends the temptation of cheap humour about everyday human foibles seen through the eyes of an alien prodigy. Instead, he pulls off the trick of being both a trusted counsel and emotional dependent of his mum.

Mindful, perhaps of viewers' young and old appreciation for the Jackson family, they've been sidelined rather than completely displaced to accommodate cast unavailability. In their place come the Chandras, who although written and played with gusto, are less sophisticated creations. Daughter Rani is, like Maria before her, a sensible yet curious girl, but her parents, Haresh and Gita are more of a throwback to characters from an age before modern Alan and Chrissie. She's a chirpy Mum, not much more, and he's a kids' TV headmaster, all stern and repressed, and someone we always laugh at (from behind our hands), but never *with*. They need a bit of work, but if only to retain the players, should remain if ever the Jacksons return.

And also, because this super-family of Sarah Jane's can and should continue to grow. Just look how easily it has embraced Great-Uncle Alastair, with Nicholas Courtney's return in the last two episodes for another lap of honour as the Brigadier. That a character from the black-and-white days of *Doctor Who* should still have a place in the digital twenty-first-century is almost as awe-inspiring as the night sky above Sarah Jane's house. **DO**

'Elisabeth Sladen continues to delight as Sarah Jane – always pushing new boundaries...'

The E-Space Trilogy



DVD box set 2entertain
Starring Tom Baker, Lalla Ward, Matthew Waterhouse **Writers** Andrew Smith, Terrance Dicks, Stephen Gallagher **Directors** Peter Grimwade, Peter Moffatt, Paul Joyce **RRP** £34.99

PICK OF THE MONTH!

AFTER THE TARDIS SLIPS THROUGH A CVE into the *bijou* universe of E-Space, it takes three adventures before the Doctor and Romana find their way back. Thus *The E-Space Trilogy*. Not the most thrilling title in the world to be sure, but accurate enough. That said, 'CVE' isn't the most thrilling name for a perilous space-time event either. 'Charged Vacuum Emboitement' lacks the inherent threat of a Black Hole or a Time Rift, and the shorthand sounds more like an honour bestowed by the Queen for services to *Doctor Who*. "Arise, Terence Dudley, CVE."

The first serial of the set, *Full Circle*, is a little gem. One of *Doctor Who*'s most skilfully directed stories, it's the attention to detail that makes *Full Circle* so special. The central riddle of the story – regarding the true nature of amphibious monsters threatening a spaceship stranded on the planet Alzarius – unfolds at a perfect pace thanks to a series of well-ordered clues. Plus, the production design is superb. The command deck of this Starliner, referred to as 'The Great Book Room', escapes the cliché of the musty library by being depicted as an especially well-stocked branch of Paperchase. Mock the milk-crate shelving if you wish, but praise is due the poor set dresser who spent a tedious afternoon zig-zagging thousands of pieces of card.

But it's not all about the surfaces. *Full Circle* has some fine meat for the Doctor as he rages against ignorance and cruelty, and offers the most brutal and shocking act of violence upon a companion in the show's history. It would be fine if the Marshmen had decapitated the right sidekick. Poor K9.

State of Decay, where the Doctor and company have to save a backward planet from a Giant Vampire and three other little vampires, is far less effective. Writer Terrance Dicks simply doesn't have enough plot to go round – with the final episode serving up 20 minutes of blather in an attempt to hold off a long-overdue climax. *State of Decay*'s shortcomings are thrown into sharp relief by the fact it follows *Full Circle*. There's another spaceship parked on an alien world for generations, the secrets of its origin lost. In place of three Deciders setting the rules, we have Three Who Rule making the decisions. And again there's talk of a spooky curse. We had Mistfall on Alzarius, and now 'the Wasting'. What could this be? "The Wasting is... the Wasting," says villager Ivo, unhelpfully. Playing enigmatic is all very well, but this Wasting is then forgotten about completely, suggesting even Terrance wasn't entirely sure.

But *State of Decay* offers lots of small pleasures. Vampire Zargo has *Doctor Who*'s finest beard, a magnificent hairy doodle. There's a splendid, hammy performance from Emrys James as Aukon, going just too far as he milks the line "You have both. Been... *Chosen!*" with some extravagant punctuation. Also, look out for the guard who, after being shot by K9, rolls politely fully to one side to allow the dog to trundle by. Very sporting of him.

Next comes *Warriors' Gate*, and yet another spacecraft failing to launch. An erudite tale, *Warriors' Gate* is rich in scientific and literary allusion. With the time-sensitive Tharils we have cats who live in multiple states of reality, bringing to mind Schrödinger's hypothetical moggie-in-a-box, sometime victim to the uncertainties of quantum mechanics. Storybook visuals are inspired by the work of surrealist filmmaker Jean Cocteau. And among the crew of a broken-down slave ship we meet Aldo and Royce – Rosencrantz and Guildenstern as played by the Chuckle Brothers.

But let's not get carried away. Better than high art and hard science, this is great *Doctor Who*. *Warriors' Gate* is creepy, constantly surprising, and delivers three strong cliffhangers. And even at

'*Warriors' Gate* offers a meditation on slavery that makes *Planet of the Ood* look facile in comparison.'

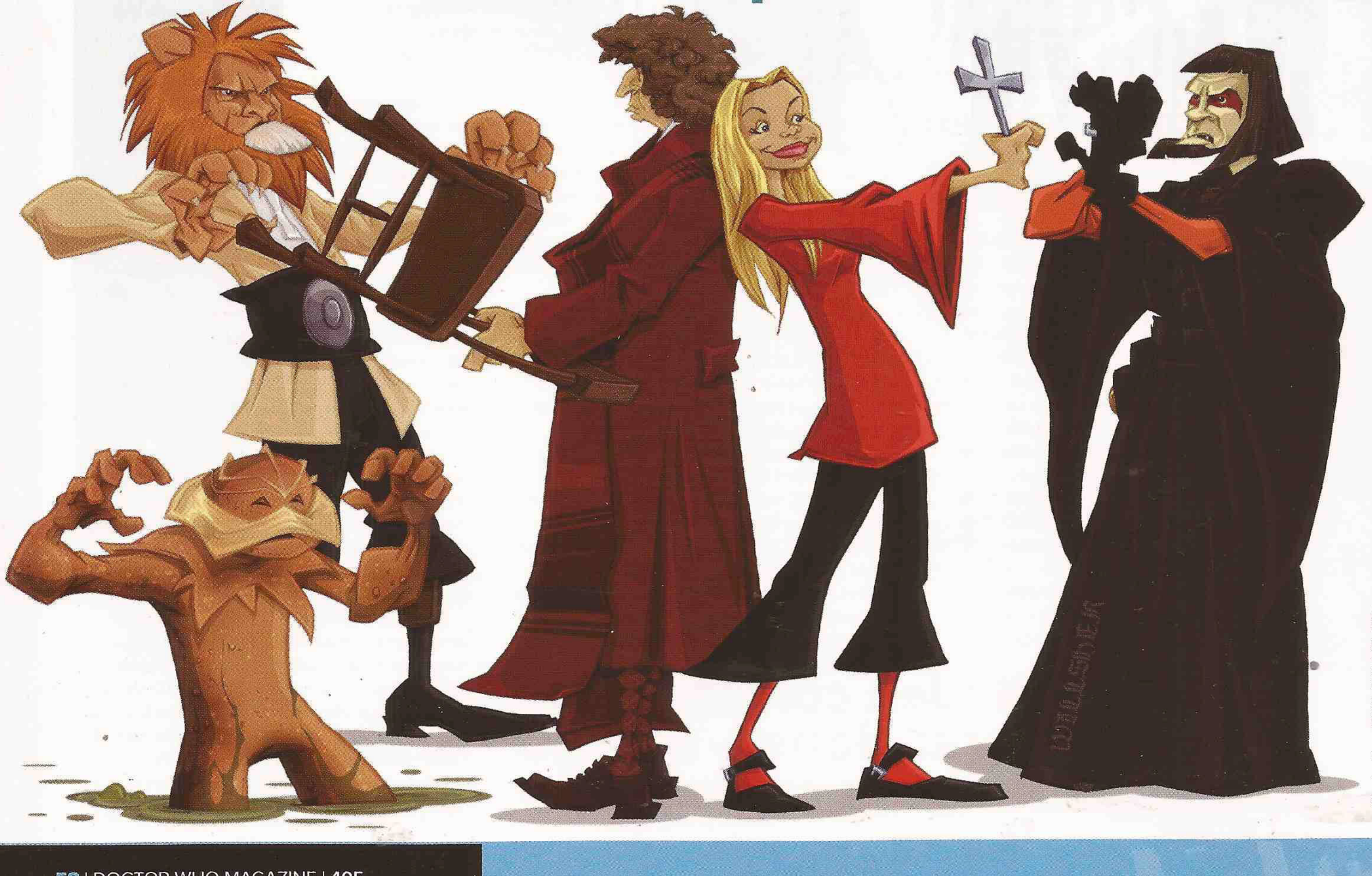


Illustration BEN WILLSHER

A lost Marshman tries to find its way to the Starliner in *Full Circle*.

these moments of big drama, there's intelligence at play. At the end of Part Three, the Doctor is pulled back from a vision of a lavish Tharil banquet in the distant past to the same table in the here-and-now, to fall captive to mad Captain Rorvik. The small genius of this trip through a mirror is that Rorvik and his men are also eating – a sad Tupperware lunch. Countless little touches like this make *Warriors' Gate* something special indeed.

Taken together, this trilogy is the story of three men – star Tom Baker, script editor Christopher H Bidmead, and newcomer Matthew Waterhouse. It's clear Bidmead deserves credit for much of what's fresh and interesting here. While his *Doctor Who* universe is a cold place, short on jokes, there's always plenty of fuel for hungry young minds. *Warriors' Gate* offers a meditation on slavery that makes *Planet of the Ood* look facile in comparison, while *Full Circle* muses upon evolutionary change and adaptation. Proof of Bidmead's importance here is that *State of Decay*, the story he was allowed to change the least, remains one good script-edit away from offering more than a catalogue of camp clichés.

Meanwhile, it's fascinating to watch Tom Baker at the end of his tenure – knackered and petulant. In *Full Circle*, he can barely bring himself to look his co-stars in the eye, especially if they have the misfortune to be under the age of 30. Gossip from the set of *State of Decay* tells of the difficult relationship between Tom and Lalla Ward (Romana), and you can chart the ups and downs of their private life across the four episodes. As they discuss the design of the vampires' throne room, the pair have clearly been dragged to the studio mid-fight, and look in every direction except at each other. By Part Three, when they're imprisoned together, they're seriously in love again. "You're wonderful!" gushes Tom, and Lalla grins back. Oh, Doctor – marry the girl.

And then there's Matthew Waterhouse as Adric – both gooseberry and fool. Let's not beat about the bush. He's terrible. During the opening episode of *State of Decay*, you forget all about him for ten blissful minutes. Then he pops up in the TARDIS control room, moving with all the fluid grace of a Zarbi, and your heart sinks. The sad part is, when watching *Full Circle* you'd happily take any of the Outlers as the new companion before Adric. Even the one who doesn't get a line and just has to convey 'resolute' in the background. For a story about evolution, it's entirely wrong that Adric should live when his brother, Varsh, dies. So much for survival of the fittest.

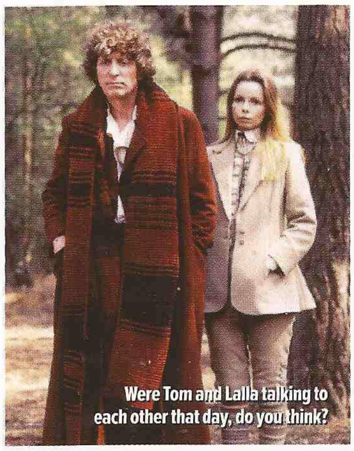
» DVD Extras

Each of these stories comes with a 'making of' documentary. *The Dreaming*, looking at *Warriors' Gate*, is the strongest, having the most lively story to tell. *Warriors' Gate* proved one of *Doctor Who*'s more troubled productions, as director Paul Joyce's *auteur* ambitions proved impossible to fulfil in the short hours between teatime and bedtime at Television Centre. Joyce was trying to shoot *Doctor Who* as it is made today, a single-camera production, with each shot individually framed and lit. But this was 1980, and they could barely make *Doctor Who* in the *old* way half the time. One gleans some measure of Joyce's personality from his interview here, and can imagine how he might have rubbed others up the wrong way. His work on those episodes may be splendid, but then so is Peter Grimwade's on *Full Circle*, so we're left to wonder if a little less ego and a few more manners might have helped.

While less dramatic, the documentaries for the other stories deliver entertaining trivia. Actor Bernard Padden, who played Outler Tylos in *Full Circle*, reveals how he and Matthew Waterhouse would regularly slip away from the studio to find a quiet room together. (Ooh!) To watch *Destiny of the Daleks*. (Aw!)

In the last issue of this magazine, the commissioning editor at 2entertain introduced us to the term 'VAM' – 'Value Added Material'. This is what the rest of us call 'DVD extras'. With that in mind, the *State of Decay* disc requires the use of a new acronym – for here we have two fine examples of what we might call Value Omitted Material.

The documentary *Leaves of Blood* (a title that suggests a double meaning but barely musters a single one) is a look at the history of vampires in literature. Experts in the field provide all the usual talk about how the bloodsuckers offer "a huge strain of eroticism… They manipulate, emotionally and sexually." But there's not a single mention of *Doctor Who*, and that description of vampires certainly doesn't bring to mind the relationship between Aukon and Adric, thank God. Your reviewer is all for looking at *Doctor Who* within a wider context, but this documentary is just arrant self-indulgence on the part of its producer. Worse is *The Blood Show*, which considers the significance of blood in popular culture. This comes down to a lot of talk about black pudding, with the head chef of London restaurant St John enthusing over "wobbly nuggets of pig's head set in a blood cake." VOM, indeed.



Were Tom and Lalla talking to each other that day, do you think?

Trying harder for relevance, but ultimately going nowhere, is the documentary *E-Space: Fact or Fiction?*. Bravely, your reviewer is already willing to go out on a limb here and plump for 'fiction'. This film includes contributions from Sir Patrick Moore – who now appears to be the product of advanced animatronics – and *Doctor Who* special effects lecturer Mat Irvine, here identified as a Fellow of the British Interplanetary Society. (This sounds like an organisation John Steed might investigate in *The Avengers*, discovering it to be a cover for a planned theft of the crown jewels by Patrick Cargill.) Parallel universes are a theoretical corollary of advanced maths, so there's very little to be said about whether or not they may contain vampires, Tharils or James Bree. When pinned down by that big question "Is E-Space fact or fiction?", one boffin replies, "There's a 50:50 chance." Well, glad that's that sorted.

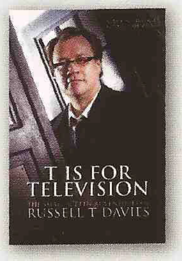
Better is *Lalla's Wardrobe*, a rummage through Romana's outfits set to some brain-shreddingly repetitive background music. This delivers fascinating observations from current *Doctor Who* costume designer Louise Page, some undignified 'phwoar'-ing from fans Nev Fountain and Jonny Morris, and a chill blast of dismissal – "Tha's mingin'!" – from young women on the streets of London. Their criticism is hilarious, if unjust. Romana wasn't exactly dressing for a night down the local Slug and Lettuce.

These discs also offer the usual commentaries and 'info text' tracks. The latter are a definite step up from some recent releases, especially the one for *State of Decay*, which reveals the unlikely fact that actress Rhoda Lewis – put-upon broth-brewer Marta – would go on to be co-founder of the world famous Hay-On-Wye Literary Festival.

The great thing about DVD commentaries is that they're just long enough for the participants to reveal their true personalities. Lalla Ward is proud and just a little patronising, Matthew Waterhouse pompous, while Christopher H Bidmead never knowingly undersells his own abilities. "Robert Banks Stewart thought I'd be a good script editor," says Bidmead while watching *Full Circle*. "Which I was."

You'd like him more if he wasn't so darn cocky about it. But it doesn't alter the fact he's absolutely right. **GG**

» T is for Television



Book Reynolds & Hearn
Written by Mark Aldridge and Andy Murray
RRP £12.99

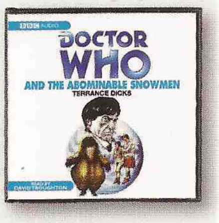
TURNING THE FINAL PAGE OF THE ill-assembled *A Life in Time and Space: The Biography of David Tennant*, I almost vowed to waste no more of my life reading biographies. Or indeed reading *at all*, come to that. Fortunately, I then embarked upon *T is for Television: The Small Screen Adventures of Russell T Davies* – the perfect antidote to utterly restore my faith.

This volume is a love story about one man and the art of television, the malleable medium which offers him a limitless canvas on which to craft any tale. There is an adorable, outspoken enthusiasm in the study's subject, and a similar keenness which springs from the biographal analysis. Rather than lazily cut and paste the opinions of others, the authors have examined and analysed the output of Russell's career themselves, setting it in context and evaluating its achievements. From the ground-breaking *Queer as Folk*, through the neglected *Springhill* to the low antics of *Chucklevision*, intentions are examined and success determined. *En route*, there's also the renewal of old friendships, such as the sparkling *Mine all Mine*.

The final quarter of the work focuses firmly on *Doctor Who* and its spin-offs, clearly showing which elements the showrunner has amassed on his career, and which he employs on different occasions. Although superbly constructed, it is actually the least interesting section in the wider work, because of its familiarity.

While the volume could have benefited from minor elements like better typesetting, such comments are churlish when directed at a work which sets a high benchmark for biographical career analysis, and the captivating tale of one man's passion for the box in the corner. **AP**

Doctor Who and the Abominable Snowmen



Talking Book BBC Audio
Read by David Troughton
RRP £17.99

IT'S TAKEN A LONG TIME FOR A Second Doctor story to arrive as an audiobook. This release is especailly welcome as it's read by none other than David Troughton, eldest son of Second Doctor actor Patrick Troughton himself.

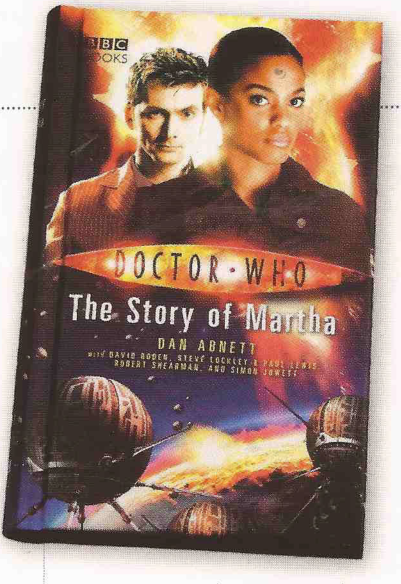
The Abominable Snowmen is an odd story. On the one hand its Himalayan Det-Sen monastery setting is swathed in a creepy atmosphere. On the other, the story unfolds slowly, with main monsters the Yeti shuffling about on the sidelines while ancient High Lama Padmasambhava, possessed by the Great Intelligence, drives most of the plot. Terrance Dicks' 1974 novelisation improves on Mervyn Haisman and Henry Lincoln's 1967 six-part original as it gets to the action a lot quicker. The sleeve notes suggest this simplification is due to bringing the book in at the right length and to make it easier to understand for young readers, but there's plenty of elaboration elsewhere – *eg*, where explorer Professor Travers dreams he's giving a lecture at the Royal Geographical Society – which implies Dicks was simply tightening up a story that was too long in the first place.

At times, David Troughton, sounds very much like his father. Odd words and phrases, such as the way he says 'Jamie', come out spookily close, but any other similarities have more to do with a familiar rhythm of speech than anything else.

Dicks' novel amends the conspicuous lack of snow and ice seen in the original production – and music and special effects man Simon E Power continues the job with a soundtrack so chilly it could freeze your speakers. As the crunch of heavy treaded snow moves from left to right, the increasing sophistication of Power's work means that it is now entirely possible to imagine the story in a way that betters the original on a number of counts. **VB**

The Story of Martha

Hardback Novel BBC Books
Written by Dan Abnett, with David Roden, Steve Lockley & Paul Lewis, Robert Shearman and Simon Jowett **RRP** £6.99


BBC BOOKS
DOCTOR·WHO
The Story of Martha
DAN ABNETT
WITH DAVID RODEN, STEVE LOCKLEY & PAUL LEWIS
ROBERT SHEARMAN, AND SIMON JOWETT

DOCTOR WHO IS FULL OF UNTOLD tales. What did Rose get up to in the parallel universe? How did Captain Jack become the Face of Boe? And how did Martha Jones travel the world under the noses of the Toclafane, inspiring the Earth's oppressed people to believe in the Doctor, and finally defeating the Master's evil plans? This short-story collection is all about how Martha, who became the companion the Doctor relied on most, saved the world.

The book starts with a framing story, written by Dan Abnett, that dovetails perfectly with *Last of the Time Lords*.

'*Star Crossed* shows that the Doctor is an old romantic at heart...'

In *One Year Later*, Martha returns to the ruins of Great Britain, reflecting on the long journey that has brought her there. The year before, she had just escaped from the *SS Valiant* with the help of Captain Jack's teleport, and had to escape from a shattered London with only the TARDIS key's perception filter to hide her. At the outset, Martha is filled with doubts that she can do what the Doctor has asked of her, and even a little bit of anger that he's put so much responsibility on her shoulders. But as she tells the stories of her travels with the Doctor, bringing some hope to the hopeless, she starts to believe in herself, just as her audience starts to believe in him.

The first 'flashback' story, *The Weeping*, has hints of *The Lazarus Experiment*. It features the Doctor and Martha encountering the sole survivor of a colony trying to defend a warning beacon against insectoid monsters. Really, though, it's all about not fearing the future, and letting go of the past – taking the kind of leap of faith Martha needs for people to believe in the Doctor even though they've never met him.

Breathing Space sees the Doctor rescuing Earth in 2088 from a race of apparently benevolent aliens. The lesson Martha's audience might take is that the Doctor has saved the planet many times – in the past and the future – but what comes through more strongly is Martha's bravery and intelligence.

The Frozen Wastes by Robert Shearman is the strongest piece in the collection, a beautifully chilly tale about the power of dreams. Featuring the Doctor taking a balloon trip to defeat a monster in the snow – this is becoming a habit – it's a beguiling story. Then there's *Star Crossed*, an outer-space re-telling of *Romeo and Juliet*, showing that the Doctor is an old romantic at heart.

Between each individual story, the overall tale of Martha's year of hell unfolds. We see her escape through France and Switzerland to Turkey, where she meets an organisation that's going to be significant in her future, before she finally gets to Japan and discovers that the Toclafane are not necessarily the worst creatures on Earth. Through it all, the Master remains a brooding, off-screen presence – a name spoken in fear.

While *The Frozen Wastes* is the main highlight, this collection is a clever, eclectic, addition to the range, and a great treat for fans of Martha Jones. **MM**

The Eyeless

Hardback Novel BBC Books
Written by Lance Parkin **RRP** £6.99

ARCOPOLIS, IN GALAXY SEVEN, used to be a gleaming, futuristic city. But now it's decaying, its skyscrapers and moving walkways rusting and collapsed – ever since the arrival of the huge, alien Fortress smack bang in the middle of the city, and the accompanying extermination of almost the entire population. Now, the city is the haunt of the children of the survivors – plus deadly ghosts, some glass men, and the Doctor.

The first half of *The Eyeless* focuses on the huddled survivors of Arcopolis, who have abandoned their own city for a back-to-nature existence in the wilds outside. Touching on the implications of the wholesale collapse of a civilisation, writer Lance Parkin shows what sacrifices the last 37 Arcopolitans have made to make sure that their people do not die out. Learning to become self-reliant, they have abandoned their city and tried to build a new society. Their children, meanwhile, wander the deserted streets, into bank vaults full of worthless gold, wondering at what their dead ancestors once achieved, and what has been lost. Most are content to follow the wisdom of their parents, but troubled teen Alsa thinks that there must be something more to life than eking out an existence and having lots of her own children.

While the Arcopolitans have decided not to harvest what is left in the city, the Eyeless – the glass men – have arrived to take what they want. They are a group mind that develops through stealing from other cultures, rather than having any intrinsic culture of its own. It's fitting that they should be entirely transparent and empty of their own ideas and achievements. When the Eyeless learn that the Doctor, who knows the true power of the Fortress, intends to break into it and deactivate the apocalyptic weapon that is within, they decide that the weapon should be theirs.

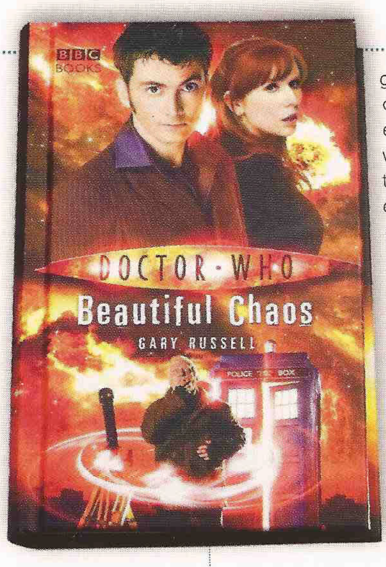
BBC BOOKS
DOCTOR·WHO
The Eyeless
LANCE PARKIN

This sets the scene for the second part of the book, which follows the Doctor's quest into the heart of the Fortress, where he must confront not only the Eyeless and the ghosts of Arcopolis, but also some ghosts of his own. While the first half of the novel was an occasionally eerie and slow-burning read, particularly the Doctor's journey through the fallen city, the second half kicks into Indiana Jones mode, with the Doctor in the role of a futuristic grave-robber having to foil traps and avoid certain death to get to the coveted power in the centre of the Fortress.

Travelling on his own, the Doctor at least doesn't have to look after a companion as he navigates the tunnels into the Fortress. However, Parkin makes it clear that he misses company, and when he has the opportunity of impressing someone he jumps at the chance. Perhaps that's because otherwise he has to engage in some unwelcome soul-searching, recognising that the weapon is the only one of its kind, just as he is the last of his. Spooky and fun, this is an enjoyable, straightforward story told in Parkin's highly readable style. **MM**

» Beautiful Chaos

Hardback Novel BBC Books
Written by Gary Russell **RRP** £6.99



CHISWICK, THE PRESENT DAY. Crowds gather for the launch of a new, 4G laptop. A new constellation appears in the sky. Buildings are re-wired with a mysterious new fibre-optic cabling, pulsing with deadly alien energy. Across the world, people are possessed by the spirit of something ancient and terrible. All of these are a prelude to the revenge of one of the Doctor's old enemies. The Earth is about to come under attack once more.

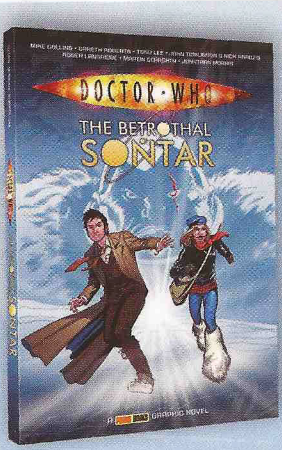
This invasion becomes almost incidental, though, when it plays out in the background of Donna's deteriorating relationship with her mother, Sylvia. While the companion's family has been an important element of twenty-first-century *Doctor Who*, *Beautiful Chaos* takes this further by placing the Noble family's travails centre stage, and directly addresses the death of Donna's Dad, Geoff Noble, something that was sensitively skirted around on TV. Doing her daughterly duty, Donna has returned home to Chiswick on the first anniversary of her father's death, only to find that Sylvia has not come to terms with the loss, still consumed by unspoken grief, and raging at Donna to release the pain she can't express. And while Sylvia could have been the mother-in-law from hell, writer Gary Russell ensures that we understand her perspective – her daughter keeps vanishing off to goodness-knows-where with a man Sylvia has met twice, while her father is cultivating a winter romance. Placing the responsibility on herself for keeping the family together, it's hardly a shock that Sylvia lashes out at those she thinks are threatening to tear it apart. Meanwhile, Donna can only write in a letter all the things that she can't tell her mother face to face. As a meditation on her complicated and very real love-hate relationship with Sylvia, *Beautiful Chaos* scores strongly.

Equally strong is the characterisation of Donna's grandad, the adorable Wilfred Mott. His joy at having discovered a new star, and the childlike glee with which he explains it to the Doctor are the lighter side of his personality. But he's also a sentimental old thing: his gentle romancing of the English eccentric Netty, whose Alzheimer's threaten to strip her of everything that she is and was (a horrifying premonition of Donna's own fate), and his belief in his granddaughter and the Doctor form the touching heart of the novel. This is Wilf's book more than anyone's.

Against all this we have a Doctor and Donna who are true to their TV personas, and a plot that hints at the high-speed action of episodes like *The Sontaran Stratagem* with Donna's theft of a van and her escape by bicycle at various points raising a titter as you imagine Catherine Tate pedalling away furiously. But though superficially a fun romp, *Beautiful Chaos* is really a sad book, full of private sorrow being repressed in that very English way. It's about what has been lost, and how those who are left behind, or have to watch their loved ones fade away, deal with their grief. For these reasons it's among the most adult and emotionally true *Doctor Who* novels, and Gary Russell's best. **MM**

» The Betrothal of Sontar

Graphic Novel Panini
Writers Mike Collins, Nev Fountain, Gareth Roberts, John Tomlinson & Nick Abadzis **Art** Mike Collins, Martin Geraghty, Roger Langridge **RRP** £15.99



THIS FIRST VOLUME OF TENTH Doctor comic-strips represents the time the **DWM** strip found its feet again after *Doctor Who*'s return to BBC One in 2005. Former **DWM** editor Clayton Hickman, the editor of this latest graphic novel, admits that back then it became quite difficult to know where to pitch the strip (if not the magazine in general) as it suddenly changed from something that was read by the well-informed to the official tie-in to a massively popular television series.

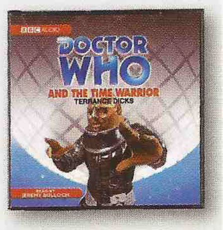
One reason given for the strip's reboot is the arrival of another run of Tenth Doctor strips in BBC Magazines' *Doctor Who Adventures*. While it's certainly made clear that the **DWM** team initially felt some "proprietorial pangs" towards the newcomer, the advent of *DWA* and a strip specifically designed for younger readers allowed the **DWM** strip to free itself up a bit and be less concerned about how kid-friendly the strip needed to be.

Tenth Doctor launch story *The Betrothal of Sontar* is a good example of the strip becoming its own self again. John Tomlinson and Nick Abadzis' story brings back old monsters the Sontarans in a hard sci-fi plot involving a Doomsday Machine that will ensure the Sontarans a victory over the Rutans. Published a full two-and-a-half years before the Sontarans' return to the TV series, *Betrothal* can now be seen as an intriguing clash of the old and new, with a Tenth Doctor that's little more than a guess at what David Tennant might turn out to be like, squaring up to monsters with a solid 30-year history behind them.

This volume includes seven other stories and also a fascinating 15-page commentary where the writers, artists and editors reveal how their stories evolved and developed along the way. This is something that's obviously more difficult now than ever before. With BBC Wales casting an eye over every story, there's hardly a synopsis in here that hasn't been changed or altered to avoid both TV series and **DWM** strip covering similar ground. Gareth Roberts' domestic-set Doctor and Mickey strip *The Lodger* lost a second half when the resolution to the idea of Rose and Jackie, lost way off in the future in the TARDIS, was considered to be almost exactly the same to *The Parting of the Ways*. The elegant, opera-mask wearing robots of Jonathan Morris' *Opera of Doom* were redesigned to avoid any confusion with the clockwork robots in *The Girl in the Fireplace*, and Alan Barnes' Brigadier Lethbridge-Stewart story, *The Warkeeper's Crown*, switched its opening from the Cenotaph on Remembrance Sunday to the Military Academy at Sandhurst to avoid any clash with the as yet-untransmitted *The Family of Blood*.

Despite regular **DWM** readers having already seen these colourful strips, there's certainly greater appreciation to be had enjoying them uninterrupted and bound together in this way. The commentary not only reveals how much love and care is lavished on the comic strip but also how closely it's monitored by everyone involved in twenty-first-century *Doctor Who*. The irony of this collection is, for a run that consciously went back to being its old self again, the mix of stories from the epic to the Doctor or companion-lite to the comic and satirical, is probably most like the *Doctor Who* of today the magazine has ever printed. **VB**

» Doctor Who and the Time Warrior



Talking Book BBC Audio
Read by Jeremy Bulloch
RRP £17.99

IF PART OF THIS RANGE'S objective is to showcase novels that offer a new perspective on the story as televised, then this audiobook succeeds admirably from the very start. In the prologue, we not only learn Linx the Sontaran's first name – Jingo – but we also get to hear the thoughts of his cold military mind. There's also a whole raft of other detail, including the nice touch of Linx filling the flight-deck with the Sontaran anthem as he prepares to die in battle.

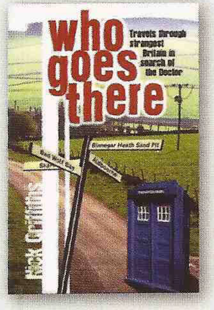
The rest of *The Time Warrior* also works very well in audiobook form. Originally novelised by Terrance Dicks in 1978 when the story's original writer, Robert Holmes, pulled out of the project after only completing the prologue, Dicks picks up on Holmes' story of Linx struggling to repair his crashed spaceship on thirteenth-century Earth with skill.

Linx. Or 'Jin
his frien

The best part of this release, however, is Jeremy Bulloch's reading, which he attacks with a vigour that's a million miles away from the rather bland characterisation of Hal the Archer, who he played in the original TV serial. With a cast of thieves and warmongers, Bulloch roars the dialogue of chief outlaw Irongron like the ogre he's written to be while finding something new in his second-in-command Bloodaxe, who's played as fussier and more comedic. Linx's speech is more stilted in accordance with Dicks' suggestion that his voice is being translated through a device on his belt, while Bulloch's take on the Third Doctor gives him a hushed tone that puts the listener in mind of David Attenborough.

The music skilfully evokes both Sontaran military might and Mediaeval pageantry, the two themes seamlessly rolling into one as Linx's tumbling to Earth shifts to a banquet at Irongron's castle. This is another impressive addition to the series. **VB**

Who Goes There



Book Legend Press
Written by Nick Griffiths
RRP £7.99

SO, ANOTHER BOOK TO REVIEW. Deadline is Friday; better get it started. Not feeling too well today because of the arthritis which is making my arms and legs burn and twist, but I'm now at the laptop and ready to go. Oh, and if you'd like to see a photo of me at my laptop, check out fig 1.1 at *www.nothingbettertodowithyourtime.co.uk*...

Why should you be interested? Quite. But it's how this book comes across at times. *Who Goes There* is a *very* personal journey by Nick Griffiths, who has crafted so much Grade-A *Doctor Who* journalism in the *Radio Times*. During his travels he meets up with some old friends, has to write two other books (about cats and dogs), discovers his wife is pregnant, and has to cope with the death of his mother. He also visits *some* places where his beloved *Doctor Who* was made; most he finds – some he doesn't.

This doesn't prevent the prose being entertaining and informative. Nick is a highly evocative author (that's the pull-out quote sorted) offering startling vivid descriptions, such as the bleak Dungeness seen in *The Claws of Axos*. Humorous asides ensnare the reader in his odyssey of ill-researched meanderings, enhanced because they *are* ill-researched and as such allow him to make mistakes, gain new confidences... and also trespass. He relates fascinating historical nuggets about his destinations, such as a tale of a mariner's severed hand. But although highly readable, one still can't quite understand why this *specific* narrative merits being a book.

To paraphrase *The Naked City*, there are eight million stories in *Doctor Who* fandom. This is but one of them.

But it's a very readable one. **AP**

The Raincloud Man

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BIG FINISH

Audio Drama Big Finish
Starring Colin Baker, India Fisher, Anna Hope, Michael Fenton Stevens **Written by** Eddie Robson **RRP** £14.99

THINK OF A SIXTH DOCTOR STORY that opens up like some off-kilter episode of *The Bill*, has the TARDIS re-visiting familiar characters and places in the present-day, and ties an alien space war between the Cy-something and their enemies to a more down-to-earth crime caper – but enough about *Attack of the Cybermen*. This is something much richer.

It's a sequel to 2008's audio *The Condemned*, although the only real carry-over from the earlier play is the character of DI Patricia Menzies, a cynical copper whose eyes have nevertheless been opened by her previous encounter with the Doctor and Charley, and who has become something of a magnet for weird cases. Played with a laid-back drawl by Anna Hope (*aka* Novice Hame), Menzies is less inclined to see the good in people than the Doctor, although they share a common suspicion of Charley (who, to be fair, is behaving increasingly erratically as she strives to hide her secret past life with the Doctor's future self), and an almost Gene Hunt-like half-respect for the Time Lord's odd hunches. This adventure places her right in the centre of the action – which unfolds on the streets of Manchester, and on a floating casino that can teleport itself halfway round the world – giving her an even greater insight into the Doctor's life than her last adventure.

Meanwhile, the pairing of the Doctor and Charley continues to delight – this Big Finish team is only surpassed by the Eighth Doctor and Lucie's gloriously angst-free double-act – with this Doctor for once on the back foot because he can't quite work out Charley. India Fisher dazzles as a companion who we know better than the Doctor, and who is forever having to catch herself before she gives the game away. Dark omens about their future, thanks to a woe-woe-and-thrice-woe fortune teller, are especially worrying because these two deserve to have many more adventures together.

> **'The pairing of the Sixth Doctor and Charley continues to delight...'**

Those picking up on the casino setting, and noting the title, might be right to see some links with the movie *Rain Man*, and the Raincloud Man's own powers certainly tilt the tables against the competition. However, the stakes that the gamblers are playing for – including their youth, their memories and their time machines – are more reminiscent of the sinister penalties of the Pandemonium Carnival from *Something Wicked This Way Comes*. And while the number of different parties – Casino owner Brooks, alien fugitive Lish, warring species the Cyrox and the Tabbalacs, time-traveller Carmen plus the Doctor and co – might look daunting, writer Eddie Robson makes sure that we can keep up with the plot through some neatly done explanations. That's particularly important, as the nature of the war is not straightforward, and the climax relies on us following what's gone before.

Fun and whimsical without being flippant, and balancing light and dark moments expertly, *The Raincloud Man* is another unqualified success for this particular team. **MM**

Short Trips: Christmas Around the World

Short Story Collection Big Finish
Edited by Xanna Eve Chown **RRP** £14.99

AS HAS BECOME TRADITIONAL, Big Finish has treated us to a Christmas-themed short-story collection to while away the long, cold evenings, each one telling of the Doctor's experiences on Christmas Day. And reading this anthology is a bit like being slumped in front of the telly after a massive Christmas dinner, when you have a feast of TV Specials. These include comedies, such as *Planet of the Elves*, a slightly too-obvious story of the Fourth Doctor and a 'be-Elfed' Adric freeing a fake Santa's sweatshop slaves. Also, the barmy but fun *Autaia Pipipi* featuring space cows abducting both turkeys and humans, and *Revellers of Doom*, concerning lots of unpleasant people trying to kill each other at a Christmas party.

Then there's heart-warming – lots of heart-warming. The Third Doctor and Sarah Jane meet the real Santa on the night before Christmas in *A Visit from Saint Nicholas*. Ace and the Seventh Doctor rediscovering the spirit of Christmas in an isolated outpost in the lovely *Instead of You*. There's the cute and delightful *Do You Smell Carrots?* with two living snowmen wandering round a town like the milk carton Blur's *Coffee & TV* video. *There's No Room* is a retelling of the virgin birth, except with alien lizard men, and is also a nicely nostalgic reminder of the Virgin *New Adventures*. The slightly twee *Companion* sees the Eighth Doctor encounter a little girl's robot puppy, while *White on White* features an Antarctic explorer discovering a Christmas miracle at the South Pole. The beguilingly odd *Lost and Founded*, with the Third Doctor emphatically *not* meeting a mystery man in the Bermuda Triangle, meanwhile, is more *Mighty Boosh* than *Morecambe and Wise*.

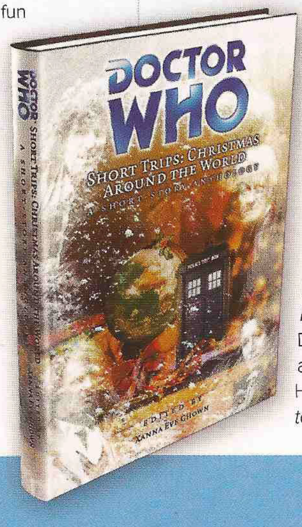
What about the big Christmas Day movies? We have a choice between kung-fu spectacular *Enclave*, with the Sixth Doctor defeating an alien invader in 1970s Hong Kong, or *Dateline to Deadline* – more of a TV movie, this one, as the Third Doctor plays Columbo on board a ship crossing the international date line. *Conscription*, meanwhile, has had the Christmassy bits edited in around a very un-festive story about cannibals and space armour.

It is Christmas, so I suppose we have to admit some religion. *The Doctor's Cross Word*, the melancholy *The Best of Days*, and the darkly delicious *Illumination* all feature religious celebrants or figures encountering the Doctor.

And where would Christmas be without a ghost story in the evening – from the sour *Christmas Every Day* (toad aliens conquer a futuristic colony), and the genuinely frightening and highly effective Nigel Kneale-esque *Christmas in Toronto* (the pagan roots of Christmas threaten to change the world), to the rather sweeter and neater *Mirth, or Walking Spirits?*

But then there's always the party pooper that makes you 'think' – and here it's *Interesting Times*, a very downbeat, very smart story about an alien landing in the middle of a Christmas ceasefire during the Vietnam War.

Bar a couple of clunkers, *Christmas Around the World* hits the mark, getting the balance right between the more serious-minded efforts and the light-hearted moments – and with nothing to spoil the festivities. **MM**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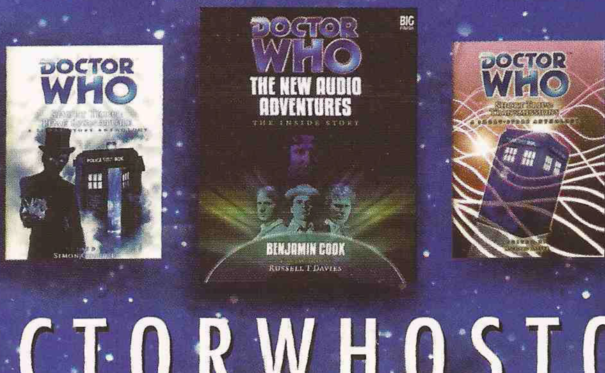

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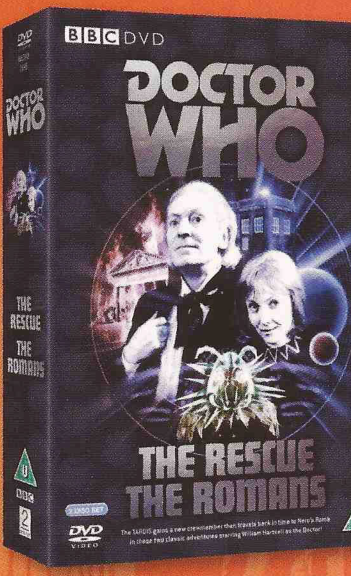

Which planet is Vicki marooned on in *The Rescue*?
a) The planet Dodo
b) The planet Dido
c) The planet Duffy

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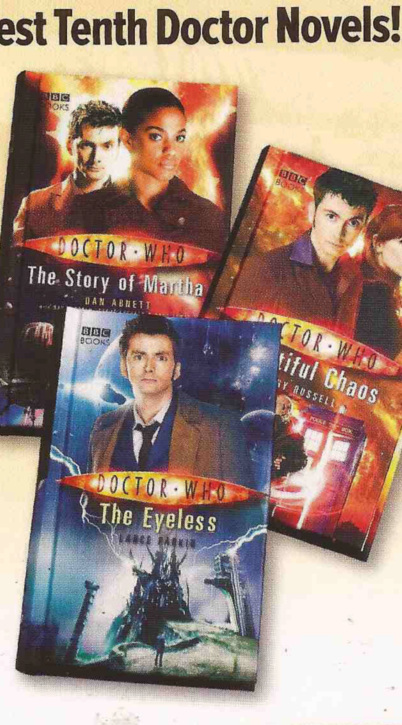

What's the name of Martha Jones' fiance?
a) Spike Milligan
b) Tom Milligan
c) Tom Spilsbury

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The Mind of Evil soundtrack, starring Jon Pertwee as the Third Doctor, is out this month on CD, price £13.70. BBC Audio has kindly given us **FIVE** copies to give away, so for your chance to win, simply answer this question correctly:

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a) Dartmoor
b) Stangmoor
c) The one in the *Celebrity Big Brother* house

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The Nemonite Invasion
READ BY CATHERINE TATE

In which TV story did the Doctor last visit England in the 1940s?
a) *The Empty Child/The Doctor Dances*
b) *The Idiot's Lantern*
c) *100,000 BC*

To enter, call **09011 542 224**, or by post, with these words at the start of the **DWM** address: THE WHITE CLIFFS OF DOVER

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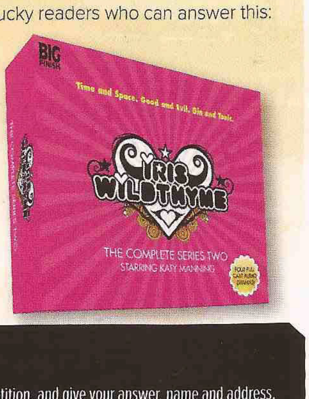

Katy Manning once infamously posed naked with...?
a) A Dalek
b) Mike Yates
c) Jon Pertwee

To enter, call **09011 542 222**, or by post, with these words at the start of the **DWM** address: I'LL HAVE A LARGE GIN & TONIC, PLEASE!

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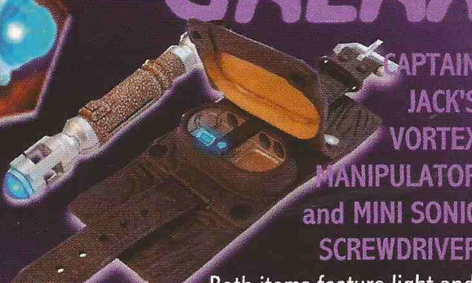

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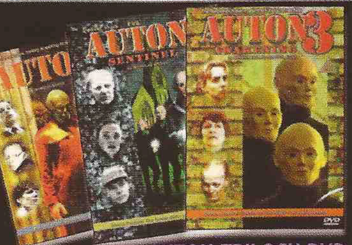

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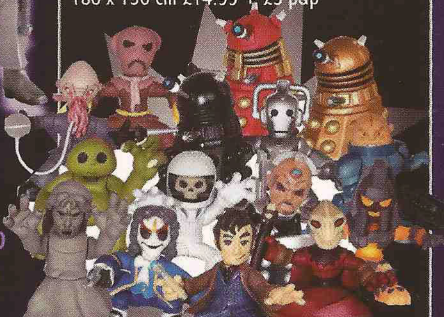

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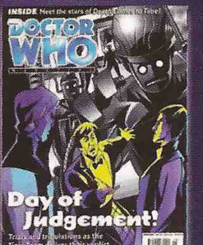

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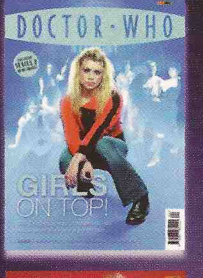

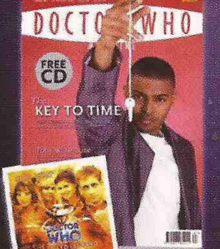

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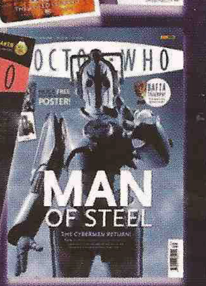

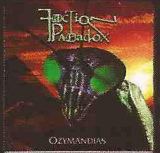

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WHO ON EARTH IS...

The BBC's Entertainment Correspondent on Kirsty Wark, David Beckham, and Matt Smith...

Lizo Mzimba

Hello, Lizo. You go under the guise of the BBC's 'Entertainment Correspondent', but you're the BBC's *Doctor Who* Correspondent, really, aren't you?
"[Laughs] I see myself as being the BBC's *Doctor Who* Correspondent for as long as it's a big, important programme that connects with millions upon millions of people. Viewers expect me to have a good grasp of *Doctor Who*."

As a BBC journalist, you have to remain impartial... but isn't that difficult when it's a really, really, *really* exciting story?
"To a degree. People expect you to be dispassionate and detached from what's going on, but what's clear, I think, is that I'm passionate about entertainment, and I'm passionate about seeing big stories, like *Doctor Who*, become mainstream news. Most people who know me knew, for example, that I'd be excited about the announcement of the new Doctor – but also I'm interested in the impact that it has on the public and the rest of the media. I'm careful when I'm reporting to put things in context."

Did the media interest in Matt Smith's casting take you aback?
"Ever since David Tennant announced that he's leaving, there had been such massive speculation about not only who would replace him, but also when that announcement would be made, that it was obvious from the onset that this was going to be huge story."

> **"*Doctor Who* is one of only two things for which I've interrupted my summer holiday!"**

So, what do you make of Matt Smith?
"He seems to have what the Doctor needs – a quirkiness, something intriguing about him, but also a hint of darkness. He has the potential to be a very good Doctor, I think."

Do you ever scan the *Doctor Who* forums for news stories?
"I'll have a quick look around various websites, to see what's going on, what's being talked about – and that includes a couple of *Doctor Who* forums, because sometimes they carry news that hasn't gone mainstream, that's worth following up. But stories break in all sorts of different ways. I might be sat at home at the weekend, relaxing, when the phone rings – and I have to drop everything."

You must be a nightmare to pin down for lunch dates and dinner parties.
"That's part and parcel of the job. Stories will break, and I'll have, literally, two minutes to get my head around it before I'm live on BBC One. But I don't just sit by the phone, waiting for it to ring. I have a life like everyone else. I take holidays. In fact, *Doctor Who* is one of only two things for which I've interrupted my summer holiday. The first was when I flew back from Majorca to interview David Beckham, and the other was when I flew back from Cornwall to interview David Tennant after he'd just started playing the Doctor."

Davids Tennant and Beckham – who was better?
"David Tennant cost me a day-and-a-half in Cornwall, but I don't regret it. How often do you get an early chance to talk to the new Doctor? Since then, I've watched the series grow with him, and he's become a huge star – very, very well deserved. And David Beckham was fascinating. It was just after England had been knocked out of the World Cup in Japan and Korea, and he was launching a new clothing range, and it was a great time to be talking to the England captain."

Do you ever get star-struck?
"No. Last week, for instance, I interviewed Will Smith, who I've loved for years, but I didn't come across as a fawning fan. It was an objective interview. If you were star-struck, that'd compromise the interview."

You've been working for the BBC for 11 years now. Has the Corporation changed much in that time, especially in the light of recent events...?
"I've ended up reporting on some of those stories that have caused, I suppose, a storm both inside and outside the BBC. I covered the Hutton Report when I worked on *Newsround*, and the Jonathan Ross/Russell Brand story in my new job. But neither has had a huge impact on me personally. Working on *Newsround* made me extra careful about how stories are presented, because you were reporting the news to children, so I've always thought carefully about the implications of what I say. That's an automatic step for all BBC journalists. But I love working here. It's an amazing, vibrant place."

When are you going to guest star in an episode of *Doctor Who*? Surely your time is soon?
"[Laughs] I have actually mentioned this to Russell [T Davies, showrunner]. Matt Baker from *Blue Peter* guested in *Aliens of London*, and then there's Andrew Marr and Huw Edwards. On the DVD commentary for *The Poison Sky*, in which Kirsty Wark appears, Russell says, 'Oh, the number of people who've asked for guest spots – even Lizo!'" I suppose I should start working on Steven Moffat now, shouldn't I?" DWM

Lizo Mzimba was talking to Benjamin Cook.

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